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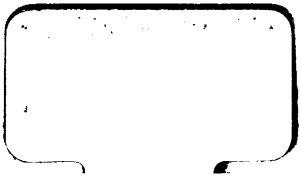

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PROFESSIONAL OBSERVATIONS

ON THE

ARCHITECTURE

OF THE PRINCIPAL

ANCIENT AND MODERN BUILDINGS

IN

FRANCE AND ITALY.

&c. &c. &c.

[PRICE 10*s.* 6*d.*]

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ARCHITECTURE

OF THE PRINCIPAL

ANCIENT AND MODERN BUILDINGS

IN

FRANCE AND ITALY:

WITH REMARKS ON THE

PAINTING AND SCULPTURE,

AND

A CONCISE LOCAL DESCRIPTION

OF

THOSE COUNTRIES.

WRITTEN FROM

Sketches and Memoranda

MADE DURING A VISIT IN THE YEARS

1802 AND 1803.

BY GEORGE TAPPEN.

Omnium bonarum artium scriptores ac doctores et legendi et pervolutandi.

CICERO.

LONDON:

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AND GEORGE KEARSLEY, 46, FLEET-STREET.

1806.

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TO

SIR THOMAS HYDE PAGE, KNT. F.R.S.

&c. &c. &c.

THIS WORK

IS MOST RESPECTFULLY INSCRIBED,

BY HIS

MUCH OBLIGED,

AND FAITHFUL FRIEND,

GEORGE TAPPEN.

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PREFACE.

THE Author, in submitting the following OBSERVATIONS to public notice, is alone influenced by his love for the Arts.

Having found from experience that the architectural descriptions of the buildings on the Continent which have been usually given by Travellers were not sufficiently explanatory or detailed, either in regard to outer form, materials, or internal decoration, he was induced while passing through France and Italy to take Notes and Sketches of the principal Structures which appeared to him most worthy of attention: and if he has conveyed a more certain outline of their beauties and defects than has been hitherto given, in a general way, his object is attained. It has been his particular wish to afford correct and satisfactory information to those whose pursuits may incline them, but who

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may never have an opportunity, to visit those countries.

In regard to the style and composition of the Work, the Author fully relies on that indulgence which may be fairly claimed by one whose time has been chiefly devoted to the study of his Art.

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PROFESSIONAL OBSERVATIONS

ON THE

ARCHITECTURE

OF

FRANCE AND ITALY.

I WILL endeavour, in as clear a manner as I am able, to give a faithful account of the architecture of France and Italy, with remarks on the painting and sculpture, written from sketches and memoranda made on the spot during a Tour through those countries in the latter end of the year 1802 and the beginning of 1803: together with various reflections respecting the arts in general; and some local observations on the different parts I visited, which are occasionally introduced to relieve the unavoidable dulness of technical description.

I landed at Calais from the packet; and here the shore is so extremely flat, that, at the time of low water, passengers are under the necessity of being carried on men's shoulders even from the ship's-boat to land. The pier, which runs out as a protection to the harbour, is constructed with wooden piles, connected together in different directions,

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and the spaces between them are filled in with large rough stones; the upper part, on which people walk, is covered with planking: but the whole appeared to be in a neglected state.

The only public buildings worthy of observation in this town, are the church of Notre Dame and the town-hall, constructed chiefly with stone; but they have no beauty of architecture either within or without to excite particular attention from the artist. The church is a heavy Gothic structure, and, as usual in all Roman-catholic countries, forms a cross on the plan: and that which may be considered as a great advantage to the interior of the churches on the continent is, that they are all without pews; so that on entering them you have a complete and uninterrupted view of the whole at once; which is the case only in our metropolitan churches. The seats used by those who attend them, are moveable benches and chairs. At the east end of the cathedral is the chapel of the Virgin Mary, the plan of which makes an oval; the walls are enriched with double Corinthian pilasters supporting an entablature, and large circular-headed windows are placed between them. Above the entablature is an attic with oval windows over those below, and thence a dome springs with a lantern in the centre, which affords additional light to the interior. I thought the general character of this chapel pleasing; but as the inside is finished with common plastering, it had, nevertheless, a great meanness of appearance. Several indifferent pictures are seen against the walls: one represents a shipwreck, executed in the year

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1753, by P. Isaac; another is from the Revelations, done in the year 1731, by T. de Febure; and a third shews Christ on the cross, by Vallerano, painted in 1710; beside a few other bad productions.

The interior of the church consists of a nave, with two aisles: the pavement is laid in black and white marble squares; and the great altar-piece is of marble, adorned with the Corinthian order. Although the church itself is in the Gothic style of architecture, there appears on the north side of it a Doric portico of a modern description.

The streets of this strongly-fortified town are of a good width, and tolerably well paved; but, like other places in France, they have no foot-pavement: and the only fresh water the inhabitants can obtain is the rain, which they carefully preserve in public cisterns and reservoirs.

Before a foreigner is permitted to leave Calais, his passport must be countersigned by the secretary of the commandant; who, at the same time, minutes down in a book a particular description of his person.

From Calais I went in the diligence to Boulogne, the harbour of which, even at high water, is only capable of admitting small vessels: and thence I proceeded to Montreuil, which is well fortified on all sides. The streets of this town are open and clean, and the houses are built in a very neat style of architecture, stuccoed on the outside; but many of them are no more than two stories in height. Since the Revolution, this place, which was formerly much resorted to by the best families

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in France for the salubrity of its air, being only a few miles from the sea, is now almost forsaken. Some fine Gothic churches and convents, which stood as ornaments to the town, were demolished at that unhappy period, and remain but heaps of rubbish. Montreuil is situated on an eminence, and commands a delightful view of the surrounding country.

Amiens, the capital of Picardy, was the next place of note I arrived at. This city boasts one of the finest Gothic cathedrals on the continent, built in the 13th century, and the architecture of it is so exquisite in point of workmanship, that the French significantly call it *un beau morceau*. At Amiens I was told that it was designed by an English architect. The plan is in the shape of a cross: the *façade* is loaded with an exuberance of figures, saints in niches, and sculpture of various devices; and the sides over the aisles have flying buttresses, with windows between: but the interior, though comparatively small, may be considered as a perfect model of this species of architecture in its more simple and unadorned character, somewhat resembling the west part of Winchester cathedral. In the front are three doors; and over the principal one, in the centre, between the two side-towers, appears the great window, which gives the largest share of light to the nave, as is usual in buildings of this description. About the large entrance, is a representation of the judgment-day, in sculpture, beside other emblems and decorations. The spire rises directly over the intersection of the cross, and is beautifully light: it decreases to a point, in ap-

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pearance as small as a needle, and is universally admired for its form and construction.

In this, as well as in many of the Gothic cathedrals of our own country, the interior is defaced by the improper introduction of Greek or Roman architecture. All the altar-pieces of the lateral chapels are of this description; which must ever give offence to a man of true taste and science: and although the association cannot be deemed so monstrous as what Horace mentions in the opening of his Art of Poetry, still I believe a man of nice discrimination would almost as soon see the one as the other; for what can be more absurd than the confounding of two absolute and distinct species of architecture in the same building? Were an architect to design a Corinthian entablature, supported with all the five orders in a promiscuous intercolumniation, he would not, in my opinion, commit a grosser solecism in the grammar of his art, nor do so much violence to the propriety and fitness of things: because, in the one instance, he only uses the same sort of architecture improperly; but in the other, he jumbles together indiscriminately two separate and incongruous styles, hostile to each other in all their proportions, principles, and character.

Behind the great altar appears a *chef-d'œuvre* of sculpture, representing the figure of a child weeping: and so exquisitely well has the artist delineated the passion, that the tears really seem to run down his marble cheeks in "piteous chase!"

The city swarms with beggars, who, the moment they hear an Englishman is arrived, beset the inn

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in crowds, and become extremely troublesome by their importunities. When they look at Monsieur Anglois, they really fancy that his body, like the candlesticks of Solomon's temple, is made of pure gold. I had, however, resolved from the beginning, that my pocket should never be materially injured by my vanity; and I endeavoured, as much as was in my power, to persuade them to the contrary. The princely magnificence in which the Marquis Cornwallis lived while the negociation for peace was going on with France, and the noble liberality he so worthily displayed in his high situation to the poor during his residence at Amiens, induced them to think that the wealth of England is inexhaustible; and taught them to expect the same munificence on every occasion, without once considering the different degrees and conditions of those whom they solicit for charity.

The whole city is well planned, and the streets are open and spacious: the houses are stuccoed on the surface with considerable architectural decorations, and make altogether a handsome appearance.

Departing from Amiens for Paris, at a small distance out of the direct road lies the palace of Chantilly: here are to be seen the remains of the superb dwelling of the family of Condé, formerly the boast of France. The principal building, which is a mixture of the French with the castellated style of architecture, has been defaced, and stripped of its ornaments both within and without; but the stables, perhaps the finest in Europe, are tolerably perfect.

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Those richly-cultivated gardens—once adorned with sculpture, refreshed by fountains, and shaded with pines and orange-trees—in which the greatest men of France have walked with wonder and delight, are now despoiled of all their beauties, and appear, in a comparative sense, no better than a desert!

The road to Paris is rendered agreeable by a variety of vineyards to be seen on each side of it, combined with other pleasing scenery. Yet nothing can be more fatiguing than travelling through France, owing to the rough pavement of the roads, and the ponderous carriages in which you ride. Upon entering Paris, I was much struck with the noble gateway of Lewis XIV. designed by Blondel. It is composed of stone, and has a large archway in the centre: on each side appears a square passage for the convenience of persons on foot; and over these entrances are ornaments in the shape of pyramids, which are adorned with figures, beside shields, spears, armour, and other military instruments. On the top of the arch is an entablature of the Corinthian order, with a blocking above, enriched with scroll-work; and in the frieze is this inscription, "*Ludovico magno.*" Immediately under the entablature is a long pannel, containing bass-reliefs relating to the history of Lewis XIV. Notwithstanding there is no column nor pilaster used in this structure, it has so striking an effect that it is impossible to pass it without admiration.

The dwelling-houses at Paris are generally very lofty, containing five and six stories, and sometimes more. They are mostly built with rough stones,

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stuccoed on the outside: their roofs are covered with red tiles; and almost every window has a balcony, ornamented with architraves, or some other design. It is true that the city itself bears no kind of comparison with London in point of cleanliness and comforts; still the architecture prevailing in the palaces, theatres, and other public buildings of a modern date, possesses a boldness and magnificence superior to our own capital. Many of their façades are adorned with handsome projecting porticos of different orders, as may have been thought most suitable to the building to which they belong: and if they are not altogether unobjectionable in point of architectural purity, they are, nevertheless, much to be preferred to any of the modern structures even in Rome and other Italian cities. The habitations (or hotels as they are called in France) of persons of distinction are usually entered through a wide gateway, which leads to the court-yard within, and thence to the various apartments; as is the case in Florence, and other places on the continent. The interior streets of the city are very narrow; but the suburbs or boulevards which surround it are wide and spacious, and by having rows of trees on each side of them they assume, in some instances, the resemblance of a grove or mall. In rainy weather, the water drops from the roofs of the houses for want of water-pipes, in a manner very annoying to pedestrians; and the want of a foot-pavement for the safety and accommodation of those who walk, appeared to me a serious inconvenience in a large and populous city. In the night-time the streets are extremely dark, arising

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from the small quantity of lamps allotted to them, which are suspended in the middle of the highway in a very singular manner—that is, by a rope stretching from one house to the other opposite. The lamps are let down by a pulley to be lighted; so that carriages are compelled to stop for a while, if they happen to be passing at that time. The rope is fastened and locked up in an iron funnel or case, which is fixed in the wall of the house, five or six feet from the ground, and which no person can open but the lamplighter.

The Seine is about 400 feet wide on an average, handsomely banked with large freestone, and runs through the metropolis, dividing it into two parts, which communicate with each other by nine bridges; those which lead to the small island called la Cité, in the middle of it, are very inconsiderable. This river often contains but a small quantity of water, which appears thick and muddy: and being, at the same time, very narrow, when compared with the noble Thames it cannot be said to be much better than a ditch; likewise the water it affords is reckoned unwholesome for drinking.

Among all the Bridges at Paris, the only one that appeared to me in any degree remarkable is that opposite the place of Lewis XV. which consists of five arches of a very light construction;—they form segments of a circle, and are so extremely flat, that the centre arch, whose span is eighty-eight feet, only rises eleven feet from the springing. The side-arches bear the same proportions. On the top of the bridge is a handsome balustrade; and against the

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piers, which are eleven feet wide, are circular buttresses all the way up.

The first great object of public attention, particularly to foreigners and artists, is the central museum, or the immense gallery of the Louvre; containing such a collection of paintings as is not, and I might almost dare to say never was at any former period of the world, to be seen at one view together. Let any person imagine a room 1500 feet in length, and the whole of the walls on each side hung with the most choice and celebrated pictures of every description, selected from the first galleries in the Italian states, combined with the productions of other countries—and the conception alone must amaze him. The width of the room bearing no proportion whatever with the length, when viewed at either of the extreme ends, the perspective makes it appear as if you were looking through a telescope.

In different parts of the gallery young artists are seen labouring from morning till night, in laudable endeavours to imitate the works of those great masters which are before them. At all reasonable times they have free access to this exhibition, and are permitted to take into the gallery their easels, and other implements necessary for the prosecution of their studies.

Considering these extraordinary means of improvement, it is but natural to suppose that the progress in the art of painting must be rapid at Paris: yet were I called upon to give a fair and impartial opinion on the works of the existing artists in France, I should, without wishing to de-

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grade the one or magnify the other, declare them to be, in my own judgment, many years behind the Academy of this kingdom in almost every branch of this arduous profession. Again, in travelling through Italy, experience soon teaches that no examples, however excellent, will lead the student to perfection, unless they be accompanied with real genius. Thus we see the Italian painters of the present day the merest daubers in the world, with the most perfect specimens of the first masters continually before their eyes: and yet, in times past, the schools of Italy have produced the ablest painters, sculptors, and architects; of which we need no other proof than those renowned works they have left behind them—the everlasting monuments of their fame!

But, to return to the gallery.—Magnificent as the sight of this prodigious collection must appear to every beholder, he cannot help lamenting, in some degree, the means by which the larger part of it was acquired..... "The gorgeous palaces, the solemn temples," the sacred altars, the silent convents, the public buildings, and the private dwelling, all have been plundered and profaned to make up the sum and measure of this most stupendous spectacle! Nor can a lover of the arts, from motives of a very different nature, refrain from regret, when he feels, which he must do the moment he enters the gallery, that it is not calculated to display this most valuable and splendid assemblage even to moderate advantage. On each side it has windows which come within three or four feet of the floor; so that the rays of

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light nearly form right angles with the pictures opposite, instead of being thrown upon them in some more oblique direction; and the pictures hung against the piers, between the apertures, have but just light enough, bad as it is, to shew their subjects, not in the least the brilliancy of their colouring. I never could view a picture under these circumstances with any degree of satisfaction.—Now, if the light could not have been introduced from above, still the effect might have been greatly improved by dividing the whole length of the gallery into separate chambers, and shutting up the lower part of the windows; then the paintings might have been placed against the cross-partitions, by which means they would have received the light in a much more advantageous manner: and a door-way being left in the centre of each room, the vista of the gallery might have been preserved; while the extent of the object, in my own opinion, would rather have been increased than diminished by the endless suit of apartments visitors must have passed through.

To attempt any thing by way of illustration of the pictures would be absurd, as their names alone are numerous enough to fill a volume. Raphael, Guido, Rubens, Titian, Paul Veronese, Corregio, Claude de Lorrain, Pousin Vandyke, Holbeen, Rembrandt, Julio Romano, Caracci, Teniers, Wouvermans, Lebrun, and nearly all the celebrated painters of a former age, have contributed to this display of genius. I cannot, however, forbear mentioning one of the paintings in particular, because I think it has not its equal in

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the world;—I mean the Transfiguration of Christ, by Raphael: in point of composition, drawing, and colouring, it may fairly be ranked the *ne plus ultra* of the art. This picture was placed at the head of his coffin when he lay in state at Rome, as a testimony of his rare talents.

Upon the same floor, and adjoining the large gallery, are two other chambers, used for the exhibition of the various works of living artists in painting and architecture; the last of which I thought the first in merit.

Below stairs are the different halls, which contain a superb collection of antique statues, groups, and busts, principally the spoils of Italy. Among them is the Venus of the capitol, the Antinous, the dying gladiator, the Discobolus, the Torso of Michael Angelo, various statues of the muses, also of Greek and Roman philosophers, and other renowned characters of antiquity, with a multitude of busts of different sorts; above all, the Apollo of Belvidere, and the group of Laocoon, brought from Rome: and by this time they are in possession of the Venus de' Medici, formerly the pride of Florence. These celebrated and inimitable antiques need no other eulogium than this—that when in their original situations, the greatest men of different periods travelled from the most distant parts of Europe to contemplate their excellences on consecrated ground. And though locality can neither add nor subtract from their intrinsic value, still I am inclined to think, that, in the breasts of the classical part of mankind, the sufferings of the Laocoon must have excited more pity, and the nobleness of the Apollo more admiration, when they formed,

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which they did for ages, the venerable ornaments of the Vatican; and that the Venus de' Medici inflamed her lovers more when she displayed her charms as goddess in the tribuna of Florence, and attracted her admirers there from every quarter of the globe, than she can reasonably be expected to do since she has been violated as a spoil, and become a captive in a foreign land.

After the great gallery, the next public building most likely to engross the stranger's attention is the Palais Royal, because it is a place of pastime and public resort. It is surrounded by shops, coffee-houses, and rooms for gaming. This palace forms an extensive quadrangle within, and makes a magnificent appearance in point of architecture; at the same time, some of the proportions of the exterior are far from being good. The façades within the quadrangle consist of a continued open arcade below, with a fluted composite pilaster on a pedestal to each pier, which runs up two stories, and bears an appropriate entablature: over the arches are handsome square-headed windows in recesses, with balustrade balconies: above the entablature is an attic, set back so as to form a kind of gallery; and the elevation finishes with an ornamental balustrade and vases.

Athough this edifice has a rich and sumptuous appearance, it is by far too crowded in its parts to please an eye of true taste. The pilasters are placed so closely together, that the arches and the windows above look as if they were thrust in; and they are also too narrow to be of a pleasing proportion: whereas, had the intercolumniation been increased, these evils might have been avoided,

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and the building altogether would have had a much finer and bolder effect. The arcade, as well as the garden within the quadrangle embellished with orange-trees and gravel-walks, afford an agreeable promenade for the Parisians.

The national library also forms on the plan a quadrangle, and is an extensive structure, in the French style of architecture. The manuscripts and scarce books have been much increased by the treasures of the conquered cities of Italy; and it may now be truly said to exceed any thing of the sort perhaps in the world. The books are arranged round the outer wall, so that the light is admitted by the windows in the quadrangle; and so extensive is the collection (absurdly said to be 300,000 volumes) that you cannot walk through the library without astonishment. Among the manuscripts are some original letters of Henry IV. of France, and Henry VIII. of England. In a small room where the medals and other curiosities are preserved, I remarked a golden heart, in which was found the heart of Anne de Bretagne, queen of Lewis XII.: also a large silver Roman plate, taken out of the Rhone, called the shield of Scipio; and the fine steel armour of Francis I. This library is open daily, and the meanest person has free access, with the use of pen, ink, and paper.

In a small recess is a group representing Parnassus, with Apollo and the muses: and in different parts are busts of the French literati.

At the end of the library the floor is cut away to admit two prodigious globes, the celestial and terrestrial. They are placed in the ground story

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underneath; and, being thirty feet in circumference, they rise somewhat into the second, the lower one not being sufficient to contain them. On the terrestrial globe, the water, land, cities, and mountains, are distinguished with their proper colours, and the objects on the celestial are expressed in a similar manner.

The palace of the Luxemburgh, occupied by the senate, is a ponderous piece of architecture of stone, said to have been built upon the plan of the palace Pitti at Florence. The façade consists of a centre and two projecting wings, three stories in height; the piers between the windows of each story are adorned with double columns, bearing their own separate entablature. The first story has the Tuscan, the second the Doric, and the third the Ionic; and on them appears a high and ugly roof: the columns are encumbered with circular rustics, resembling so many millstones, which are as absurd as they are tasteless. Within this palace is the new hall, for the conservative senate; constructed nearly upon the same plan as the Olympic theatre at Vicenza. It also contains a handsome library: and in a long gallery, lately converted out of other apartments for that purpose, hang the valuable and well-known collection of historical pictures by Rubens; which, by receiving the light from above, display themselves to every advantage. The gardens are laid out in the formal French fashion;—adorned with fountains, temples, statues, and vases, like those of the Tuilleries.

With great truth and justice, the colonnade front of the Louvre, erected in the reign of Lewis XIV. by Perrault, claims the pre-eminence in regard

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to chaste design and beauty of composition over every other modern building in France, and was very justly pronounced by Voltaire to be "one of the most august monuments of architecture in the world." At the same time, nothing can be more preposterous than the greater part of the old architecture that prevails in the inner court of the same structure. There are two stones in the colonnade front of the Louvre, said to be 54 feet long, 8 feet broad, and 14 inches each in thickness.

Adjoining to the Louvre appears the Palace of the Tuilleries, which was so named by having been built on a place where they formerly made tiles. This edifice was begun in the year 1564, by Catharine de' Medici, and has been since used as the town residence of the kings of France. It stands on the banks of the Seine, with the garden front facing an extensive place, now called the Elysian-fields (where Lewis XVI. was beheaded at his own request); and exhibits a clumsy and inelegant style of architecture, principally after the designs of De Lorme.

The gardens are disposed, according to the French fashion, in geometrical figures, ornamented with spacious gravel walks, fountains, orange-trees, ancient and modern marble statues, vases, &c. In France, they have not the least conception that a piece of water rolling through their pleasure-grounds in a natural meandering course can be an object of beauty; with them it will not do unless constrained and fashioned by art into the shape of a square, circle, octagon, or other defined form: and, to complete the whole, the water must

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be vomited out of the mouth of some sea-fish, wild beast, or monster; and this is what they emphatically term *bien-joli*. Their shrubbery and trees are disposed in no better way; they are generally planted in straight lines, with mathematical precision; and you will often see a formal row of orange-trees, set in tubs, reach from one end of the garden to the other, without the least variation.—Now, for the pleasure of the contrast, and to expose the false taste prevailing through France in this respect, I will here quote Milton's beautiful description of the Garden of Eden:

——————Thus was this place
A happy rural seat of various view;
Groves, whose rich trees wept odorous gums and balm,
Others, whose fruit, burnish'd with golden rind,
Hung amiable:—Hesperian fables true,
If true here only—and of delicious taste:
Betwixt them lawns or level downs, and flocks
Grazing the tender herb, were interpos'd;
Or palmy hillock; or the flowery lap
Of some irriguous valley spread her store,
Flowers of all hue, and without thorn the rose:
Another side, umbrageous grots and caves
Of cool recess, o'er which the mantling vine
Lays forth her purple grape, and gently creeps
Luxuriant; meanwhile, murmuring waters fall
Down the slope hills, disperst, or in a lake,
That to the fringed bank with myrtle crown'd
Her crystal mirror holds, unite their streams.——

The gardens of this palace are open to the public, and present a fashionable promenade in the evenings.

Close to the Tuilleries is La Place du Carousel, or place for military parade; remarkable for the

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four celebrated brazen horses, that stood, till lately, on the outside of the church of St. Mark at Venice. They are said to be the work of Lysippus, and were brought from Greece to Rome upon the conquest of that country. Afterwards they were removed from the Arch of Septimius Severus to Constantinople, with the seat of government; and there they became a trophy of war to the Venetians. From that time they remained as ornaments to the city of Venice; till the French Revolution, making an excursion through the Italian states both for pleasure and profit, singled them out as very suitable subjects to decorate the new-built gates of the Tuilleries.

It has often been observed by artists, that the ancients rarely formed their animals so well as they were accustomed to do the human figure; and these brazen horses I thought some corroboration of the truth of this remark: beside which, some parts bespeak motion, and others rest;—the head, the tail, and the fore-legs, denote them to be trotting in a playful attitude; while both the hind legs remain on the ground, and nearly in the same position as if the horses were standing still. In all probability, this error was originally committed by the ancients for the purpose of better supporting the weight of the statue, which they could not do so well on two legs.—But in the equestrian statue of Marcus Aurelius, at Rome, the hind leg that moves forward in unison with the opposite fore-leg, is placed on a stone, or rising part; and which I think a smaller blemish than when, to avoid one evil, a greater is committed by the sacrifice of na-

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ture and truth.—Stating these objections to a Frenchman who was with me, he replied, "Sir, all the world admire them, because the horses are of brass." True, they are of brass, but that is not sufficient to make them perfect. Let us hope, for the honour of the arts in England, that the time may never come when a brazen horse, a silver Venus, or a golden Apollo, without being able to boast the more precious properties of true taste, natural form and beauty, should in the smallest degree engage the study or claim the admiration of the members of the Royal Academy of London, merely because it is made of a valuable material.

The same may be said of architecture.—Look at the works of Palladio at Venice and Vicenza, and the principal part of them will appear to be composed of nothing more than brick, stone, and plaster; notwithstanding which, I should pity the judgment of any man who could not contemplate these simple, classical, and beautiful designs, with much greater delight than all the corrupt and meretricious compositions of modern Rome, though they be executed in the richest and most variegated *marbles*.

With sorrow, the sculptor perceives no more the fine colossal statue of Lewis XIV. which stood in La Place de Victoire. It was 30 feet in height, cast in brass; and at the time of the Revolution was probably melted down for coin. The equestrian statue of Henry IV. which stood on the Pont Neuf, and the equestrian statue of Lewis XV. in La Place de la Concorde, with other similar works, shared the same fate.

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The manufactory of the Gobelins tapestry well deserves the attention of the traveller. It is so called from two dyers of that name, who invented it in the reign of Francis I. The elaborate productions of this manufactory, which hang in the different store-rooms, are equal, in effect, to the oil-paintings the workmen imitate; and the fine historical pieces they execute are so slow in their progress on the looms, that one alone requires several years to be brought to perfection. They are the sole property of the government; and, when finished, are either sent as presents to foreign courts, or placed by way of decoration in their own palaces and public buildings.

Towering above other buildings, the Pantheon, or Temple of Fame, appears a noble and stately edifice. On the plan it forms a Greek cross, 340 feet in length, and 250 in width; and its superstructure is of the prostylos kind, that is, having a portico in the front only, which is of the Corinthian order. The interior forms four naves, decorated with fluted Corinthian columns; and over the centre of the cross is a majestic dome, adorned with columns, and windows in the intercolumniations. At the time I saw this building, the interior was not quite finished. From the character and shape of the dome, or cupola, and other parts on the outside, it is pretty evident that when Soufflot was designing this structure he had more or less in contemplation the exterior of our magnificent cathedral of St. Paul, which it very much resembles in its upper parts.

In the history of this architect's life, it is re-

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luted that his days were shortened by the opposition he experienced from his enemies respecting the practicability of executing the outer and inner domes as he had designed them. However, by perseverance and fortitude, he triumphed over all those obstacles in the end, and has bequeathed to posterity this proud testimony of his talents. The domes, and every part of the Pantheon whatever, are of stone, well chained together with iron. The vault, or mausoleum, underneath, contains the recent tombs of Voltaire and Rousseau; and here the ashes of these two famous men have been removed since the Revolution. It is said that this edifice is destined to be the future sepulchre of all those who hereafter become eminently distinguished for their talents, or for services rendered to their country. On the front appears this inscription:

"*Aux grands hommes la patrie reconnoissante.*"

The gallery around the dome affords a commanding view of Paris.

While I was inspecting the Pantheon, a conversation accidentally arose between myself and a superintendant of the works, respecting the columns used in the periptere of the dome, which I perceived to have the inflated shafts: and upon my informing him it was a practice not sanctioned by the architects of England, he entered into a defence of its propriety, alleging that Vitruvius had mentioned it, and that in his third book he had promised to give some positive and detailed instructions for the swelling of columns. Whether Vitruvius meant that shafts of columns should be thickest in the middle,

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or that he only spoke of their visually appearing so, which they do, when they diminish from one third part of the height; or whether he alluded to some other method of diminution; at this late period of time is hard to determine: but allowing that it was his intention to inculcate this principle, we do not find it in any of the remains of Grecian architecture (which, according to his own words, he took for his model), if the accounts and drawings we have of them be correct, and which there is little reason to doubt. In that elaborate work the Antiquities of Athens, by Stewart, there does not appear any building or temple therein delineated, whether of the Doric, Ionic, or Corinthian order, in which the swelling of the shafts of columns is to be seen; so much to the contrary, they do not even diminish from the third part upwards, but all invariably from the base. See the Doric portico at Athens, the Ionic temple of the Illysus, the Corinthian portico commonly called the remains of the temple of Jupiter Olympius, with the other antiquities of Greece.

Nevertheless, Palladio, who profoundly studied Vitruvius as a great prototype, has dropped into the same error; for, under the head of "*Della Gonfiezza e Diminutione delle Colonne degli Intercolunnii e de' Pilastri*," he undertakes to explain his method of swelling the shafts of columns; and Alberti carried the inflation of columns to so great an excess, that he was censured by Scamozzi for having contributed more than any man in spoiling the fine architecture of the ancients.

The great church of Notre Dame, erected in the

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12th century under the reign of Lewis VI. is a Gothic building in the form of a cross, and has nothing to boast, either within or without, on the score of beauty. In length it is 396 feet, and in width 140. The façade consists of two towers and a centre, in this respect like the west end of Westminster abbey, with three doors of entrance. Over the doors is a gallery, or range of niches with figures: above them are Gothic windows and a variety of sculptural grotesque ornaments. The towers finish with square tops, and have a ponderous appearance. In the interior a spacious gallery runs all round the nave; and the columns that divide the nave from the aisles are of mixed architecture, while other parts are Gothic; but the whole inside has a dull and heavy effect. Against the walls of the nave and in other places hang a variety of historical pictures from sacred history, by Rubens, Carracci, Lafosse, and other masters: that by Carlo Vanloo, representing the Archbishop of Milan giving the communion to the pestiferous, is an excellent and remarkable picture. The oak carving of the choir, the four circular painted windows at the extremities of the cross, and the six angels in brass, as large as life, under the cupola, struck me as masterly performances in their way.

Many of the paintings, the fine tapestry, and marble monuments, that formerly beautified the interior of this church, were destroyed or taken away during the Revolution.

The great hall of the National Institute, in the Louvre (where the society for the encouragement

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of arts and sciences meets), forms a magnificent interior. On the plan it is a handsome parallelogram, adorned on each side with Corinthian columns, two of which project from each pier some distance from the wall, and from their entablatures an elliptic ceiling rises, which is finely painted with allegorical subjects. Between these projecting parts, that look like a row of tabernacles, are placed the windows; and between the columns are marble statues, representing the most celebrated men of France. There are tables and seats round the room, for the members of the Institute. At the entrance door, which is at one end, are four caryatides sustaining an elegant gallery; and in the evening the chamber is lighted by chandeliers and silver lamps.

The Halle au Bled, or corn-market, is a circular building of great extent, stuccoed on the outside. It has arches below, and windows above. Within, there is a large circular court, surrounded by an arcade, over which are the granaries; and the whole edifice is covered with a dome, 120 feet in diameter, wholly of wood, which has windows in it to light the interior, exactly resembling those in the Prince of Wales's riding-house at Brighton.

The Hospital of Invalids, established by Lewis XV. is an immense building, very plain on the outside, with several courts within, surrounded by two open arcades, one above the other, which serve for galleries of communication to the various chambers and apartments.

This building affords a comfortable asylum for aged and wounded soldiers. The wards are sup-

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plied with water from a well said to be 900 feet deep, which is raised by a mill worked by horses, and thence conveyed to different parts of the hospital for the convenience of the inhabitants. On the east side of the hospital is a handsome chapel, oblong on the plan, of a modern date; in which are hung the trophies of victory taken from the enemies of the French; and I saw but one English colour among them. On the outside it is adorned with the Doric and Corinthian orders, one above the other, crowned with a stately cupola or dome, somewhat resembling (though on a small scale) that of the Pantheon at Paris. In the interior are inscribed upon the walls the names of those men who have merited national attention, by various acts of heroism in battle; but I perceived only one solitary tomb in this chapel, and that is under the dome, to the memory of Marshal Turenne, which was brought from St. Denis after the Revolution. He is represented as expiring in the arms of Victory. A bas-relief in bronze is in the front of the tomb, commemorating the battle in which he was killed; and there are two female figures, one on each side, personifying Wisdom and Valour.

In the Garden of Plants, situated on the banks of the Seine, is the menagerie, which contains tame and wild animals of different sorts, such as camels, dromedaries, monkeys, foreign goats, lions, lionesses, bears, &c.; and in large cages are eagles, storks, and other birds. In another detached building are elephants, ostriches, antelopes, &c. On a high mount in these gardens

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stands a circular temple of brass: the entablature is supported by eight halberts instead of columns, and it finishes at the top with a small open cupola: the motto on it is—*Nisi serenas non numero Horas.*

Beside those edifices already mentioned, there are other public buildings worthy of some attention, and a variety of villas in the suburbs of Paris, in a tasteful style of architecture. The barriers, or toll-gates, at the end of the Boulevards, were designed by an architect named Le Doux: one represents an observatory, another a chapel, a third a temple, &c. &c.; and, however they may be admired by some persons, it can hardly be said to be otherwise than a bad taste, to give to buildings such an appearance as does not belong to their true character.—Thus, a chapel and a toll-gate seem to have so little analogy to each other, that their association, rigidly considered, becomes extremely ridiculous.

In an excursion within a short distance of Paris, the palace of Versailles, situated twelve miles from it, on low flat ground, was the first object of my attention; which, for magnificence and extent, I think may fairly be entitled one of the most distinguished palaces in Europe. The entrance front, and the two projecting wings, which form three sides of a quadrangle, are of long standing, and have a noble appearance on the approach; but the immense modern additions toward the gardens were erected by Lewis XIV. under the superintendance of several architects. The whole length of the garden elevation measures a thousand feet at least, built with stone: the

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centre occupies about a third, and projects nearly as much before the wings. It consists of three stories in height: first, a rusticated substruction, with circular-headed windows in recesses; secondly, a story enriched with the Ionic order, and handsome circular-headed windows between; and upon that an attick, with square windows, crowned with a balustrade. Still the extreme length makes it appear rather too low for a palace; and, if I judge rightly, the effect would have been more imposing and majestic with the addition of another story, permitting the Ionic order to have occupied two stories instead of one: at present there is a want of boldness in the component parts of the front. Nearly adjoining are large and noble mansions in the most wretched condition, formerly the habitation of the first families in France: now those dwellings, once occupied by princes, dukes, and marquisses, are changed into workshops and manufactories; the grass is growing in the streets, and the whole village nearly deserted. The state apartments of the palace itself have been stripped of all their furniture, hangings, and ornaments, except a few straggling paintings: nor can any feeling man walk through the chambers, and behold the forlorn and unhappy state of every thing around him, without dropping a tear for the calamities that are passed.

In order to give some idea of the architectural manner in which the interior is finished, it may be sufficient to remark, that the grand saloon, usually called the Glass Chamber, is sixty-six

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toises long, and ten in width*, with a circular ceiling richly pannelled and gilt, and most beautifully painted from history by Lebrun and other great masters. On the side opposite the light are large pannels of plate glass, corresponding with the windows, from one end to the other, set in marble. Pilasters of marble are placed at regular distances round the walls, with gilt bases and caps, crowned with an appropriate entablature, from which the ceiling springs. These caps and bases are said to be of brass; but they are only cast in lead and gilt, which I detected by cutting a small notch in one of them. All the window-jambs are of inlaid marble, and the floors are of wainscot. This is the general style of internal decoration prevailing in the best apartments.

The king's chapel is almost wholly incrustated with marble of different kinds, and ornamented with fluted Corinthian columns of marble round the gallery, which support an appropriate entablature, and rest on an arcade underneath. The balustrade in the front of the gallery is of gilt copper. The ceiling is circular, richly pannelled, and painted with scripture subjects. The floor is inlaid with devices of variegated marble; and, in short, nothing can excel the whole in costliness and elegance.

At the end of the right wing is a theatre, erected for the accommodation of the royal family and the amusement of the court. It has been fitted

* Persons are not permitted to measure; therefore I took these dimensions from an old plan of the palace.

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up with great taste and elegance: the floor and seats of the pit are moveable, and so contrived as to answer equally for the drama, the opera, or the ball.

In the library, which is in a building at a small distance from the palace, is still a considerable number of books; and in past times I was told the collection amounted to many thousand volumes: some of them were placed there by the late queen. You are also shewn a variety of prints and drawings, and among them is one which represents Lewis XIV. on horseback, as he appeared in the quadrangle of the Palais Royal when he gave a public fête that lasted many days. Himself and his horse are described to have had about them on that occasion fifty-four chains of the most valuable diamonds. I mention this only to give an idea of the past glory of the grand monarques of France.

The gardens at Versailles, with their sculpture, promenades, bowers, superb fountains, water-works, canals, and grottoes, and the stupendous orangery, 1200 feet round the three sides, must ever surprise by their magnificence: but they are now in a neglected condition. I will not, however, entirely forsake them, without observing some of the fine and spirited works of art which contribute to their embellishment. Under the covered way that leads from the front court to the gardens behind, appears a capital piece of sculpture of Alexander and Diogenes, by Puget, to the size of life. The expression and character of these figures I thought excellent. Another by

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the same master stands in the garden behind the palace, representing Milo of Crotone struggling with a lion: little need be said by way of commendation, for in the hands of a great master what must not such a subject as this produce, by the true delineation of muscles in strong action, and the great variety of outline it admits of? In the centre of the orangery is a colossal statue of Lewis XIV. in the character of Mars, by Puget, who, in attempting to clothe the figure with all the thunder of the god, has a little too much caricatured the person of the monarch. Many are the works in France that bear testimony to the talents of this immortal artist.

The next fine thing I particularly attended to, was in the centre of the grand *jet d'eau*, at the bottom of the middle walk: it is, Apollo in his car rising out of the sea, after a design by Lebrun. The horses are larger than life, cast in lead by an artist named Tubi; and so ably has he executed the whole of this group, and so admirably expressed the fire of their eyes and nostrils, that in effect they do all but breathe and swim.

The various basins, water-works, and fountains, which decorate these gardens, display the skill and abilities of those artists who were employed to design and construct them. The fountains are distinguished by different names, either according to the form the water produced when they were playing—such as, the obelisk, the wheatsheaf, the domes, &c.—or were otherwise named after the kind of building to which they belong: as, the colonnade, which consists of a circular range of

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marble columns bearing arches; under every arch is a fountain, and in the centre of the peristyle is a marble group representing the rape of Proserpine. Another is called the theatre, because where it is situated are seats and other devices representing such a place, and the water is contrived to suit the scenery. Many of these fountains used to throw their water fifty or sixty feet high above the basins; and that which exhibits the giant Enceladus under a huge rock, considerably higher.

Leaving Versailles, it may afford the traveller some pleasure to take a peep at Trianon and Marli. The first was the favourite and delicious retreat of the late unhappy queen, and is situated in the park of Versailles. The villa must be acknowledged beautiful by every man of taste who has seen it. It is in a most pleasing style of architecture, consisting of only one story above ground; and forms on the plan half a square, that is, with a projecting wing at each end of the elevation. The centre is composed of an open arcade, leading to the gardens behind. The piers are adorned with the Ionic order, supporting an entablature; and the whole is crowned with a balustrade surmounted with vases. The two wings are in the same style, with large circular-headed windows between the pilasters. The interior has been fitted up with profuse magnificence, nor was any thing omitted by way of decoration that art or fancy could suggest. That the different apartments, pavilions, gardens, &c. seem to have been intended for the gratification of indulgence and luxury, cannot be denied; but the truth of many

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of the numerous conjectures of travellers who have seen the internal arrangement of this delightful retirement, so far as they allude to the moral character of the august and unfortunate personage who used to reside there, may very fairly be doubted.

Of the palace and gardens, I may speak of them as I have of Versailles; and, to avoid the painful repetition of public misfortunes, we will leave Trianon, to take a view of the great water-works at Marli, which supply Versailles, Trianon, Marli, and all their diversified fountains, with water from a branch of the Seine, and which may afford pleasure to those whose inclinations lead them to the study of mechanics. They consist of an hydraulic engine, with fourteen wheels, turned by the current, that work a multitude of pumps, and by them the water is thrown up into a tower at the distance of 1200 yards. From this general reservoir the water is conveyed some little way on an aqueduct, and afterwards through iron pipes of eighteen inches bore, into various large receivers at Marli, Trianon, and Versailles; and from them all the fountains, water-works, and basins, in the gardens of these palaces, were formerly supplied.

The next object of my attention was the palace of St. Cloud, now the country residence of Buonaparte, situated five miles from Paris, on a commanding eminence, with a beautiful view of the Seine below. Here the case is changed: I cannot describe this palace and gardens as I have those of Chantilly, Versailles, and Trianon. Even

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in the days of the monarchy, this house, in regard to finish, furniture, and valuables, fell considerably short of the splendor and costliness it now displays.

It is approached on one side through an avenue of trees, that conducts to a pair of large iron gates before the palace, where are stationed two horse-guards, similar to those at the entrance of St. James's Park; and on the other is a coach road, winding round an extensive fountain of water, leading to the same place. The guards will not let you pass without a letter of introduction to shew them, and that is only of service when Buonaparte is absent. Nothing will gain the common traveller admittance when he is there himself. When I went to St. Cloud, Buonaparte was making a survey of the coast; and by using some complaisant expressions to one of the upper servants of the household, telling him I was an Englishman and a traveller, he very kindly applied to Madame Buonaparte, and succeeded in getting me an order for admission.

The plan of the palace forms three sides of a quadrangle. Its superstructure is of stone, and has nothing remarkable in regard to architecture; but the roomy accommodation within makes it very convenient for an establishment of some extent. On the right of the principal entrance, in the centre of the building, are spacious apartments fitted up for Buonaparte's body-guard; so that, being within the house, they are always ready at a moment's notice to protect his person. The grand circular saloon is surrounded by marble

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columns with gilt capitals, supporting a correspondent entablature. Various marble busts of the great men of France are placed on stands near the wall. The mouldings of the flowers of the ceiling are richly gilt, and the pannels of the ceiling are painted like those at Versailles. A full-length portrait of Buonaparte on horseback, painted in Italy, hangs in this room, and fully proves what has been said of the modern Italian painters. The audience-chamber is a long parallelogram, superbly painted and furnished, and contains three large porcelain vases reckoned the most valuable in Europe; also rich inlaid cabinets with ornaments of gold exquisitely wrought, sofas and chairs with seats of satin, and choice tables and sculpture. The eating-parlour is lined with marble of an azure tint, inlaid with figures, fruits, and flowers, in the Arabesque style, and splendidly furnished and painted.

Many fine Vernets and choice pieces of Gobelins tapestry, formed into pannels, appear in the other chambers of less consequence.

The cabinets in the jewel-chamber are, perhaps for wise reasons, never opened to gratify the curiosity of the stranger. After this you are conducted into a room called the golden chamber, which is inexpressibly brilliant, and so richly gilt in every part as to produce the effect of real sunshine. The floors of the various apartments are covered with carpets: the hangings are of blue satin with fringes of gold, and the chimney-pieces are of statuary marble finely sculptured. Madame Buonaparte's state-bed is in a style of eastern mag-

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nificence, and put me in mind of the voluptuous extravagance of Cleopatra. The posts are of solid silver, and the bases of gold. The canopy and hangings are of satin and chintz, adorned with the richest fringes, altogether the production of an elegant and ingenious fancy. As state is intended to keep people at a respectful distance, so we find the state-bed of Madame Buonaparte and the chief consul's at a respectful distance from each other. Throughout the whole of the house, mirrors abound with plates of great value; rich inlaid marble and mosaic tables, with gilding and other decorations too numerous to be mentioned.

Near Buonaparte's bed-room is his bath for hot and cold bathing. The walls are lined with plate-glass, enriched with columns of marble placed at certain distances, which, by being reflected, have the appearance of double columns. The floor and the bathing basins are of white marble, and the cocks and furniture for the use thereof are of silver.

His library is a plain long room, crowded with maps of different sorts, many on an extensive scale, hung against the walls; and some were spread on a large table in the middle of the room.

In the convent of the Augustins at Paris is the monument of Eloisa and Abelard, and a collection of the relics of the tombs formerly at St. Denis, which contained the dust of kings. They are particularly interesting to the antiquarian and the artist, because they mark the progress of the art of sculpture in France from time to time.

The road from Paris to Fontainebleau is paved

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nearly all the way; and on each side of it, at different parts, is a continuation of trees for miles, that yield an agreeable shade during the summer months.

When performing this journey, I could not help remarking the ludicrous appearance of the French peasants, whom I occasionally met in the menial employ of driving carts and waggons, with their hair dressed and powdered. Such an inconsistency would certainly induce any man who had never heard or read of the French customs and habits to suppose, that they had dressed themselves up in this most fantastic and ridiculous manner for the sole purpose of affording diversion and laughter to whomsoever they might meet in their way.

The figure some of the postillions make is no less laughable and strange. They are decorated in a similar manner about the head, although the other part of their dress is oftentimes truly miserable; and their legs are incased in a pair of great jack-boots larger than their bodies, made of iron ribs and covered with thick leather; so that if the horse on which they ride should by accident fall, a circumstance that now and then happens, owing to the slipperiness of paved roads, they can extricate their legs from the boot unhurt.

By these singularities it is apparent that some of the old customs and manners of the French are still remaining, in defiance of the great innovations that have taken place in their government and laws; and as the vicar of Bray would be vicar of Bray on

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all occasions, so Frenchmen, let whatever king may reign, will be Frenchmen still.

The forest of Fontainebleau is very extensive; and here the late unhappy king used to pass some part of his time, both for pleasure and exercise, in hunting the wild boar.

Nothing can be more gratifying than the country as a campagne; but I could not consider it comparable to England as a rich prospect, for want of trees, hedges, and enclosures; nor is there so much fine verdure: still you are delighted here and there with vineyards and other pleasing scenery, and in many parts it is even romantic.

The palace of Fontainebleau is a very ancient structure, forming one side of a quadrangle. Around the three other sides of it are low buildings, formerly used as servants' offices and other conveniences; but they resemble some of our alms-houses more than a royal abode. The palace and gardens remain in a ruinous and neglected state, and the village itself is almost wholly deserted. The floors of the state apartments are laid with cassia wood; and the ceilings and pannels of the chambers have been painted in a fanciful manner by a modern artist. Behind the palace, in the garden, is the fine fountain that affords water of a blue tint, and from which this place took its name.

From Fontainebleau to Neverre, which is a small inconsiderable town, the country around is beautiful and picturesque. The stone bridge here has been thrown down by inundation and ice:

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at present there is a temporary one erected of wood for the use of travellers. On this road the inns are destitute of all comfort and accommodation, and the provisions of the worst description. Now you begin to feel the real inconveniences of travelling through France at a great distance from the capital; should you, however, be lucky enough to have two or three French women in the diligence, their constant vivacity and cheerfulness, and the attention they pay to Englishmen in particular, will enable you to bear these evils with much less discontent than you would otherwise feel: and what I know must be repugnant to the delicacy of English females is, that the French ladies who travel in your company make no sort of ceremony at sleeping in the same room; indeed they often solicit it for the purpose of protection, whenever necessity compels them to put up at wretched and solitary inns, and which they have reason to suspect are frequented by persons of an improper character. This is nothing more than one of the ancient customs of the country, for in other respects I found them strictly adherent to every principle of moral rectitude and decorum.

The stone bridge at Roanne over the river Loire, which is nearly as rapid as the Rhone, has shared the same fate as that of Neverre.

Having passed this town, the scenery and romantic views, consisting of immense hills and dales, are delightful; and about eight miles from Lyons you have a grand and distinct view of the Alps.

Soon after this you arrive at Lyons, which,

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for its extent and population, is reckoned the second city in France. It is situated on the banks of the Rhone and the Saone; and at a small distance below the city the confluence of these two rivers takes place, and the Saone becomes lost in the Rhone. They are both wide and handsome rivers. The Rhone is liable to great floods at particular seasons of the year, which sometimes rise as high as the bridges, and do great mischief by their inundations to the adjoining country. The architecture that prevails here very much resembles that of Paris in design and construction; and the houses, as in every part of France, are covered with tiles: yet I think Lyons altogether has the preference for cleanliness and beauty, and the streets are wider. There are also more open places and squares in proportion to its size, and the whole city is better planned.

Lyons is still famous for manufactures of silk laces, and cloths, though it suffered considerably during the Revolution. The bridges of the Rhone and the Saone, particularly those called *ponts volants*, built of oak, are remarkable for their extreme lightness; and experience has shewn them to withstand the torrent better than those of stone.

The principal church, called Saint John's, is a dismal ponderous structure in the Gothic style. Within it contains a remarkable clock, that shews the signs of the zodiac, changes of the moon, the feast days in the year, and other events; and before the Revolution the interior could boast some fine pictures.

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The hotel de ville, or government-house, is a superb building in the French style of architecture. The entrance hall contains two colossal figures in brass, male and female, with attributes, representing the Rhone and the Saone: they are considered excellent performances of the kind. Also on a brass plate is engraven the speech of Claudius, in Latin, which he delivered in favour of Lyons when the inhabitants petitioned to become a Roman province.

The great hospital, designed by Soufflot, is a striking and magnificent edifice, and evinces considerable judgment in its internal distribution. The elevation consists of a centre and two wings, with faint projections, three stories in height: the lower one is rusticated with circular recesses, containing circular-headed windows. The piers between the windows of the two upper stories are adorned with Ionic pilasters, crowned with an entablature; and then the building finishes with an ornamental balustrade; but over the centre part there is an attic story instead, and above that rises a stately dome which covers a spacious saloon within. This saloon is lighted by the front and back windows, and by circular windows in the dome, and may be said to be the grand ventilator of all the lateral wards in the upper floors. Below are apartments for nurses, attendants, culinary and other purposes. The façade contains thirty-three windows in each story, which are adorned with architraves; and the whole has a noble appearance: but some of the exterior

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ornaments might have been judiciously omitted, as well as in most of the French edifices.

All the arsenals, forts, and other public offices of government, were totally destroyed during the late Revolution, and the fine equestrian statue of Lewis XIV. in brass, which stood in the great square.

The opera-house is another design of Soufflot. Within, it bears a resemblance to the interior of Covent-garden theatre; and, what is not unusual at many places on the Continent, it has not the accommodation of seats in the pit; so that persons who frequent this part of the house are compelled to stand during the whole of the performance, which is extremely fatiguing.

Beyond the gate of St. Justus is a noble convent of the Carmelites, an order of begging friars. It is situated on a delightful eminence, with spacious gardens adjoining; and from this spot you have a fine view of the city. In the church of the convent there is an altar of agate and lapis lazuli, which is perhaps the only thing worthy of attention in point of art.

In the suburbs of Lyons I saw the people building houses of clay, some of them by no means small on the plan, and two stories in height. The workmen use a wooden mould with two upright sides, which are fastened together by moveable pieces that run through the walls. Between these sides the clay is laid, and then well trodden down, which soon becomes sufficiently set to admit of the mould being removed to other parts.

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In this way all the walls are built; and by these means they preserve two even faces, and make the walls perpendicular.

The inhabitants assert that these houses are very durable, as the clay at last becomes thoroughly hardened by the weather and the heat of the sun; which seems reasonable when we consider Lyons to be seven degrees nearer to the tropics than London. After they are erected and the roof put on (which always projects over the walls to prevent any wet getting to them), they are either stuccoed or coloured over, which gives them a neat appearance.

From Lyons I sailed down the Rhone to Avignon, in the barge which goes backwards and forwards for the purpose of carrying passengers, goods, and merchandise of different sorts: but on its return it is drawn against the stream (which always runs one way) by horses. On each side of the Rhone the mountains rise lofty and grand, and present a diversity of wild scenery for the pencil of the landscape painter. At Vienne, a place you pass on the left, there is an ancient church, now little better than a ruin. Opposite the town are the remains of a Roman bridge that appears to have had four arches: one pier stood nearly twenty feet out of the water when I passed it. It is cased with stone on the outside, and filled in with rubble work.

A small distance from Valence a rock appears nearly in the middle of the Rhone, on which Henry IV. of France stopped to dine when sailing down this river on a military expedition. It

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is very properly considered dangerous to the navigation. On the left, not far from Valence, are the mountains known by the name of the Hermitage mountains, famous for the wine they produce.

In performing this voyage the vessel got aground several times on sand-banks, which was rather alarming owing to the strong rapidity of the current, that drove her round and round as on a pivot. Some of the passengers jumped into the small boat from fear, and imprudently casting themselves off, they were carried swiftly down the stream, and driven with so much violence against the banks of the river that the boat upset, and they narrowly escaped with their lives.

The Rhone, like other winding and rapid rivers, is continually changing its channel, and making depredations on the concave banks.

On the tops of the mountains is a multitude of vineyards and huts, belonging to the husbandmen and peasants.

In stormy weather the navigation of the Rhone is impracticable; and on this account we were compelled to put in for nearly two days before we reached St. Esprit, where the famous bridge of that name stands. It is supposed to have been built by the Romans, and consists of nineteen arches of different sizes, beside dry ones—that is to say, they are only so when the waters are rather low. The whole length of the bridge is computed at 3000 feet, and built on a curve towards the torrent, with triangular buttresses

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against the piers. I measured one of the side-arches (which is the segment of a circle), and found it ninety feet span. In the spandrils of the arches are circular flood-arches, which are very serviceable during an inundation: and though this bridge is only fifteen feet wide between the battlements, it has proudly defied the violence of this imperious river for centuries, while other bridges apparently much stronger have from time to time been totally destroyed. At different places on the summits of the mountains are still to be seen the remains of old castles, generally thought to be the works of the Romans.

Arriving at Avignon, the place of the boat's destination, I took a general view of the city from the hill on which the pope's palace formerly stood, and where his legate used to reside when this place formed a part of his dominions; but since the Revolution, Avignon has been added to France, and the palace and arsenal are almost wholly demolished.

The city is of considerable extent, surrounded by a wall of free-stone. In the church of the Cordeliers (a religious order that wears a girdle of rope) was the tomb of the celebrated Petrarch and Laura, but there is scarcely a stone of it now remaining. The church is of Gothic architecture, with lateral chapels, and in its proportions very pleasing. In one of the chapels appears the tomb of Louis Berton de Crillon, surnamed the Brave, the great favourite of Henry IV. of France, with the following inscription to his memory, recording

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the splendid titles and situations he enjoyed in his lifetime.—

LOVIS BERTON DE CRILLON,
SVRNOMME' LE BRAVE,
CONSEILLEVR D'ESTAT,
CHEVALIER DES ORDRES DV ROY,
MESTRE DE CAMP,
DV REGIMENT DES GARDES,
GOVERNEVR
DE BOLOGNE ET DES BOVLENOIS,
DE TOVLON ET DES TOVRS,
LIEVTENANT COLONEL
DE L'INFANTRIE FRANCOISE,
PASSANT
L'HISTOIRE
IL MOVRVT
LE 11 DECEMBRE MDCXV.

Close to the west end of this church runs a branch from the famous fountain of Vaucluse, five miles distant, and which is the place where Petrarch devoted himself to reading, to poetry, and Laura.

Churches and convents abounded at Avignon before the Revolution: they are now nearly all reduced to ruins. Part of the bridge has been thrown down by the Rhone: originally it had five arches of eighty feet span each, or thereabouts. In a chapel of the church of the Celestines (a religious order so called from Pope Celestin V.) is erected a monument to the memory of some shepherds who are said to have been the builders of this bridge. Through the whole of the city are

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large and magnificent houses in an uninhabited state; and every thing around wears the sad aspect of poverty and desolation.

The weather being favourable, I went from Avignon to Beaucaire (which is a very short voyage) down the Rhone in a small open boat, where there appears a fine bridge of boats stretching from Beaucaire to Tarrascone across a wide part of the Rhone, and where the river is so impetuous that in all probability it would not be possible to construct any other bridge in such a manner as to be durable. The current is always running one way, namely, into the sea. The boats are bound together two and two at certain distances, leaving intervals for small craft to pass, and the whole is covered with planking, on which the gravel for the road is laid. The boats being moored only against the stream, they rise and fall with the greatest ease to any level of the water, consequently at the time of great floods and inundations make little or no resistance. At each bank is a broad moveable plane of wood, connecting the bridge and the land together, and which rises higher or lower in proportion to the quantity of water in the river. A bridge of boats answers admirably on some occasions, but in tidal rivers it must be more complicated, and consequently involves greater difficulties in its construction.

At Tarrascone are the remains of an ancient castle, now converted into a prison. The town is badly built, and the streets are literally dark lanes and passages, extremely dirty and miserable. In

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days of old it appears to have been strongly fortified. It is still surrounded by two walls: the outer one is four feet thick, of solid stone; towards the top of it are ramparts for archers, and for the use of missile weapons. The towers of the castle, one square and the other triangular, are still pretty perfect: in the last there is a small flight of steps leading to the summit; and under the ground is a vast excavation, which is supposed to have been for the purpose of concealing valuables in case of a sudden surprise. The castle is said to have been built by the Romans; and, on account of the height it stands on, and its difficult access, must have been almost impregnable.

The church of Beaucaire is a stone building, adorned on the outside with the Ionic and Corinthian orders; and the pulpit and other parts of the interior are of variegated marble: the whole, for so poor and wretched a place, is surprisingly grand, which is more or less the case with all the churches in Roman-catholic countries; and may be imputed to the extraordinary religious zeal and piety of the people, while they themselves appear in beggary and rags. The vast number of priests and attendants maintained by these churches, and the great quantity of wax tapers continually burning before their altars, would impoverish the treasures of far richer kingdoms.

Travelling from Beaucaire to Nismes, I was walking up hill at four o'clock in the morning by the side of my conveyance, and on a sudden I perceived a meteor in the air, about twenty feet in length to the eye, and in the exact shape of

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a serpent. After expressing some surprise, I was informed by my conductor that these were no uncommon occurrences in the southern parts of France.

On arriving at Nismes, in the province of Languedoc, the great Amphitheatre presents itself as the first object of gratification to the traveller. On the plan it is in the shape of an oval, whose conjugate diameter is 372 feet, and transverse 324 feet; but not having measured it myself (which cannot be done, owing to the heaps of ruins within, except by straining a cord across it each way), the dimensions must be taken on the credit of the person who shews it.

This most astonishing structure is said to have been built in the reign of Antoninus Pius; and when we recollect Nismes to have been the birthplace of that emperor's family, nothing appears more probable than that he should erect in it some monument by way of memorial of such an event. Here it stands, I had almost said an everlasting proof of the patience, talents, and glory, of the Romans; and so exceedingly perfect are some of the interior parts now to be seen, that you cannot fail to have the most full and satisfactory idea of the whole in its original state. Many rows of seats are entire; and, according to some computations, it would have held 17,000 spectators at once.

The old steps of the vomitoria having been dilapidated too much to be of service, the traveller is now conducted to the summit of the Amphitheatre partly by a temporary staircase which

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was erected for Lewis XIV. who came many miles to behold these stupendous remains. When he places himself on the parapet (which I suppose is at least six feet wide), and looks down into the arena, the sight becomes inconceivably interesting, and not only impresses the mind with solemnity but fills it with reflection.

It is built of freestone; and the exterior, which is nearly as perfect as ever, consists of two stories of arcades, with sixty arches in each. Against the piers are Tuscan pilasters resting on pedestals, and the entablatures they support are broken over each pilaster. On the top are a sort of hollowed stone corbels, in which it is supposed poles were placed for the purpose of bearing an awning over the spectators. Some part of the lower story was concealed by the ground when I saw it; but orders have been given by Buonaparte for the removal of the earth, that the whole superstructure may be seen at one view. It is said to have been turned into a citadel by the Saracens, and held out a long siege against Charles Martel, king of France, who afterwards reduced it, and in his rage filled it with wood and set it on fire: but the workmanship and materials mocked all his endeavours to destroy it, though the intense heat cracked many of the large stones of which it is composed, and did considerable mischief, as may be discovered even at this day. On the outside are representations of the Roman eagle, the bulls, the priapus, Romulus and Remus sucking a wolf, and other emblems of antiquity.

Could modern masons see the method in which

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these immense blocks of stone are squared and put together, they would blush at the feeble and imperfect works of the present day. Their horizontal and upright joints are so nicely and accurately worked, that they look as if they had grown together in one solid rock. The masonry of our own country, generally speaking, has nothing more than a fair outside: the bed and inside work not being in sight, are considered of no consequence. The same complaint may be made, with more justice, against our brick walls. The workmen never think it necessary to fill up, as they ought to do, the inside of the walls—which is absolutely necessary to make them capable of resisting pressure—but always leave them with hollow joints and vacuities, to save their bricks and mortar; by which means they are easily separated, and fractures take place in the superstructure. So much did the Romans differ in this respect, that in no part of their brick and stone walls can be introduced a pin's head; and their brick-work is so well executed and cemented together, that it is impossible to separate the bricks without beating the whole to pieces.

The Temple of Diana, supposed to have been erected by the Romans, is in a ruinous state, and capable of conveying but a faint idea of its original beauty. This building forms on the plan a parallelogram, and was adorned on each side of the interior with the composite order resting on a continued plinth or zocle. The columns had capitals of olive leaves, and between them (one or two of which are still remaining) are niches formerly for the re-

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ception of statues. From the entablature an elliptic ceiling of stone sprung, and covered the temple, a small part of which is to be seen at the present day. All round the interior, separated by the wall of the naos, was a narrow corridore; a part of this also now remains. A plan and section of this ancient edifice, with their several dimensions, are contained in Palladio's fourth book of Architecture, published at Venice.

Very near this temple is a piece of water denominated the grand fountain. It consists of various basins, jet d'eaus, arcades; and the whole is surrounded by a balustrade embellished with figures and vases, and has a handsome appearance. From this fountain the city is supplied with water in different directions.

Another temple, called la Maison Quarrée, is also a parallelogram on the plan, and allowed to be one of the finest and richest specimens of Roman architecture to be seen at this day. The whole temple occupies a space of 84 feet by 40 feet on the plan. In the front is a noble flight of steps leading up to the portico, which is of the Corinthian order, with a pediment above. In the façade it has six fluted columns. On each of the returned sides are two columns; and then correspondent half-columns are continued all round the body of the building, which is of rusticated stone. The columns of the portico are nearly three feet in diameter, with an intercolumniation of one diameter and three quarters; and the entablature bears the great proportion of one fourth of the height of the column. Here let the traveller sit down,

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and gaze with admiration on this most exquisite work of the Romans. Such another example of the kind, and in such perfect condition to delight the architect and the man of taste, does not occur in any part of Italy. It was erected to the memory of Caius and Lucius, sons of Agrippa (afterwards adopted by Augustus), in the year of Rome 754. The frieze of the entablature on the returned sides is enriched with foliage; but in the front of the portico it was left plain, to admit of the inscription, which is said to have been of brass, fixed on the frieze by small irons, as was the custom of those days: and this enabled a learned and ingenious man, M. Seguier, to decipher the meaning of it by tracing the holes the letters had occasioned in the stones, and which he made out to the following purpose:

C. CÆSARI. AVGVSTVS. F. COS.
L. CÆSARI. AVGVSTVS. F. COS.
DESIGNATO.
PRINCIPIBVS IVVENTVTIS.

At a small distance from Nismes stands le Pont de Gard, one of the celebrated aqueducts of the Romans, consisting of three tiers of arches one above the other: the lower tier contains six arches; the middle tier eleven, extending further up the banks; and the top tier has thirty-six small arches: on these the water is conducted from one side to the other over a deep valley. Here is an example of the Roman workmanship in another way; and, in point of strength and masonry, I really believe it cannot be surpassed. The middle tier of arches now serves for a bridge, with some alteration,

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In the way to Marseilles you pass through Aix, which is a small town, but well built and full of noble mansions, and was formerly much resorted to by the French noblesse as a place of retirement.

In the middle of the principal street are two fountains very close to each other: one affords hot water almost boiling, and the other water as cold as ice. These waters were formerly used by valetudinarians. Here it will be proper to remark, that the road from this place to Marseilles is so extremely infested by robbers, that prudent people travel under the protection of horse soldiers, called *gens d'armes*, who are stationed in different parts of the road. The expense attending this precaution is trifling in consideration of the loss you may sustain by going without them. There are banditti living in the woods, who come out in gangs to plunder every thing, and every body they meet; and very frequently they have been known to contend with the soldiers themselves, although well armed. I was nevertheless fortunate enough to arrive at Marseilles, after having travelled 800 miles through the heart of France, without the least molestation.

Marseilles is entered under an aqueduct. The streets, contrary to most of the French towns, are broad and magnificent, particularly the chief one called *la Promenade*. There are rows of trees on each side, which give it the appearance of a grove, and the houses, generally speaking, are lofty and grand, built in the French manner. The theatre is a large square building, and its interior

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is not unlike ours in Drury-lane. Persons who frequent the pit are compelled to stand during the whole of the performance, there being no seats whatever in this part of the house. The principal front is embellished with a stately Ionic portico of six columns; the diameter of them is four feet six inches, the intercolumniation ten feet; and it is crowned with a blocking instead of a pediment.

Marseilles enjoys the advantage of an extensive trade, and has a good port for merchant ships, embanked with stone; but I do not think it more than half the size of the basin at the London docks. Canals are made from the port to the different warehouses, for the more ready conveyance of the articles of merchandise. On the left, entering from the Mediterranean, stands the circular tower of St. John; which is a lofty building, intended as a look-out or watch tower. The fortifications on each side were erected by Lewis XIV. for the protection of the town. La Maison Commune, or government-house, is a superb edifice in the French style of architecture, and stands on the quay of the port, where there is constantly a busy scene of loading and unloading.

In the centre of the market-place is the principal fountain, which supplies the city with water. It consists of an obelisk resting on a pedestal, at each angle of which is a large dolphin that throws the water from its mouth into a capacious basin below. In another part stands an Ionic column of Egyptian granite, about eighteen inches diameter, crowned with the figure of a naked child, which holds a wreath in one hand, and a torch in the other. This

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monument was erected to commemorate the philanthropy of those persons in particular whose names are engraven on the dado of the pedestal, and who fell a sacrifice by humanely assisting the sick at the time of the plague in the year 1720. There is an inscription on each side of the pedestal, one of which I copied, and is as follows:

A l'eternelle memoire
Des hommes courageux dont les noms suivent:
LANGERON, *commandeur de Marseille;*
DE PILES, *capitaine gouverneur viguier;*
DE BELSUNCE, *eveque;*
ESTELLE, *premier echevin;*
MOUSTAIR, AUDIMAR, DIEUDE, } *echevins;*
ROSE, *commisaire general*
Pour le quartier de Rive Neuve;
MILKE', *jesuite, Commandeur pour la rue de l'Escale,*
Principal foyer de la contagion;
SERRE', *peintre, célébre élève du Puget;*
ROSE *l'aine et* ROLAND, *intendants de la Santé;*
CHOINEAU, VERNEY, PUYSEINEL, MONTAGNIER, } BERTRAND, MICHEL, DEYDIER, } *medecins:*
ils se devourent
Pour le salut des Marseillais
Dans horrible peste de 1720.

The other inscriptions are in honour of Pope Clement XI. and in praise of the virtues of those

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persons in general who fell a prey at the same time in succouring their fellow-creatures, but whose names were either too numerous to be engraven on the pedestal, or else unknown, as some of the lines mention.

" *Leurs noms ont peri.*
" *Puissne leur example*
" *N'etre pas perdue :*
" *Puissent ils trouver des imitations*
" *Si ces jours de calamité*
" *Vinaient à renaitre.*"

At the distance of three miles from Marseilles is a handsome building in the French style, called the château de Brouilly, which is the name of the owner. It is surrounded by extensive gardens, adorned with fountains, sculpture, &c.; but of late years it has been greatly neglected, which is more or less the case since the Revolution in almost every part of France.

The country around Marseilles is a fertile cultivated plain, with gardens and vineyards that produce grapes of an extraordinary size, which are often sold for less than 2*d.* per pound in the markets. Here the most tender fruits grow on trees like our apples and pears; and laurels, myrtles, and jessamines, like our wild flowers. The oak, elm, ash, and other timber trees, are not plentiful in France, nor do they grow so large as in the more northern climates.

During my stay in this city I witnessed one of the heavy rains not uncommon in hot countries: it lasted for several days, and had an awful appearance. The streets became like ponds, and in some

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of them the impetuosity of the water was almost dangerous. Soon after this event a slight shock of an earthquake was felt in the city and its suburbs.

In the port of Marseilles are many of the French galleys (formerly called the king's galleys), to which malefactors are condemned. They are all ironed, and kept to hard labour, some for a certain number of years, and others for life, according to the nature of their offence.

From Marseilles I sailed in an Italian vessel to Leghorn, with about a dozen other passengers; among whom was Mr. Pinkney the American envoy, who had just left the court of Spain for the purpose of visiting Italy before he returned to America. But here let me advise the traveller not to take the risk of going to Marseilles; because it sometimes occurs that he is obliged to wait three or four weeks, and even longer, before any vessel may depart for Leghorn; and as there is nothing to be seen here worthy of his notice, he will find his time hang heavy on his hands. It happened fortunately for me that I was not detained longer than eight days; but this is rarely the case: after all, he may be kept at sea for upwards of a week by contrary winds, and the voyage is very dangerous in rough weather: so that when he has seen Nismes he will do well to travel into Italy by land. We were four days and five nights at sea, and experienced so dreadful a storm the last night that it was doubtful whether we should ever arrive at our place of destination. In the first instance the master of the vessel, to save himself some expense, had put little or no ballast into the ship;

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and in the second, the Italian sailors, being the worst of seamen, are not to be depended upon in perilous situations.

Leghorn on the land side is fortified with bastions and wet ditches. In that part called New Venice are canals which lead to the different warehouses, and the principal one stretches to Piza and Florence; by which means the inhabitants have the privilege of conveying their articles of traffic to those cities at a much less expense than they could do on the Arno, because this river (like all the others which are connected with the Mediterranean) only runs one way, that is, from the country into the sea; so that when the current is strong, which it is very frequently, they would be obliged to drag up their small laden vessels by horses. The principal street did not appear to me to be so wide as Ludgate-hill. The chief church standing in the great square, which is surrounded by an arcade, is not much better than a barn without, and has nothing within to merit a description. The two harbours are defended by a mole that projects into the sea; and they are so difficult of access, that most ships, except Italian, are piloted in, though in themselves they are safe and commodious for small vessels. On the quay of the port stands a statue in marble of Ferdinand I. grand-duke of Tuscany, looking towards the sea as the great source of his revenue, and which was the only public monument I discovered at Leghorn; for the inhabitants here have bartered the luxuries of painting, sculpture, and architecture, for the more substantial advantages that result from merchandise and manufac-

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tures; and, if I may judge from my own experience, they know how to make the most of their commodities. At the corners of the pedestal, on which this statue is placed, are represented four colossal slaves in bronze, at least twice the size of life. The figure of the grand-duke is a tame and indifferent performance, but the slaves are capitally executed. The writhing attitudes of their bodies, and their arms chained behind them, strongly express slavery and oppression. The face of one in particular, turned upwards, as if imploring Heaven to be released from his bondage, is most naturally conceived. The opera-house on the plan is an egg oval, with the small end truncated, and appeared to me nearly as large as Drury-lane theatre. The front of the boxes are canted, and the pit has open-framed backs to the seats, like some of our chapels. The ceiling is elliptical, finely painted, and in the whole interior there is no want of enrichment: but the house was so badly lighted, that it had a gloomy and melancholy effect; and this is the case in all the theatres through Italy, except on gala nights. However, what was wanting to please the eye, was most abundantly compensated for in the delight afforded to the ear by the sweet singing of Balsamini, a female performer who has made herself famous in every part of Italy by her vocal talents.

At Leghorn, as well as at most places on the sea coast, the inhabitants are obliged to conduct their water for drinking from a source at some distance from the city.

The lazarettos in the neighbourhood of Leghorn

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are extensive; but, owing to a contagious sickness which prevailed in them, I had not an opportunity of viewing their interiors, which are reckoned very convenient.

From Leghorn I went to Pisa; and to perform this short journey (only sixteen English miles) I hired one of the vehicles, very like an English one-horse chaise, which stand in the principal street waiting for hire; but it is necessary first to agree for price, or the owners of them will greatly impose in their demands. The moment a traveller makes application for one of these carriages, he is surrounded by the drivers, like a pack of hounds, who are much worse than our hackney-coachmen; for they not only practise, but even glory in the art of tricksters. Indeed I have often been informed by persons of respectability in their own country, that the lower class of Italians calculate their merits in proportion to their impositions. With them artifice is always reckoned as a proof of wisdom, and filching money from strangers by stratagem and falsehood, as an infallible token of sublime genius and comprehension. The man who attends you in this conveyance, either stands behind and drives the horse with a pair of long reins, or sits on the foot-board before, as is most agreeable to his passengers. This is a charming and delightful ride through vineyards and gardens, and may be accomplished in about three hours; but if you go by the post, it may be done in a little less time. Here it may not be impertinent to remark, that, as there are no stages in this part of the world, travellers are compelled to take either the post or *vetturino*.

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The posts in Italy, like those in France, are under the immediate direction of the government; and the profits resulting from them, form a part of the revenue of the state.

Pisa is situated on the banks of the Arno, and has a striking effect upon the first view: but the stillness that prevails in it denotes a want of industry and wealth, and impresses the mind with ideas of desolation. The streets, like those at Leghorn, are paved with large broad stones resembling the old Roman pavement, and have a remarkably clean appearance. Persons not accustomed to this sort of paving would at first suppose that horses could not run on it without great risk of falling, but they are soon convinced to the contrary. The two parts of the city, divided by the Arno, are connected by three bridges, one of marble. The river is walled in, to prevent inundation; and as it is not on an average more than 130 yards across, the bridges are not considerable in point of magnitude. The general style of architecture is bad and grotesque, nor is there scarcely one example of classical design among the whole; at the same time it must be confessed that some of the buildings, particularly those situated on the two quays of the river, have in their elevations something magnificent, being embellished with different species of marble. But the most extraordinary object to be seen here is the celebrated Campanile, or leaning-tower, which stands in a handsome square at the north-west corner of the city, close to the great church. It is composed wholly of white marble, and was built for the purpose of containing the

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bells. This surprising structure was begun in the year 1174, according to the city records, under the management of two architects, Tedesco and Pisano, and is said to have been completed within two years after its commencement. On the plan it forms a circle, and its superstructure has the shape of a cylinder, comprising on the outside seven stories of antique columns, thirty in each story, of white marble, bearing arches on their capitals, and a cornice above them. The lower story is several feet under ground, with a few steps leading down to it, and has but fifteen columns, which are of granite, much larger, and placed close against the wall; but in the six upper stories the columns stand insulated, at the distance of three feet six inches, and form very handsome peripteres. The wall of the lower story projects forwards, and is as much thicker than that above as is necessary to receive the insulated columns. The staircase which winds up the centre of the circular wall is three feet wide, cut out of the solid materials, and communicates with the different stories by landings and doorways, till it reaches the top of the tower. The number of steps contained in this spiral staircase is 293, and the height from the ground within is 179 feet, exclusive of the small belfry at top, about twenty feet higher, and which originally was no component part of the tower, having been added at a subsequent period. The dimensions of the diameter of this tower I ascertained on the second story. The inside circle or well-hole, where the bells are rung (which are five in number), is twenty-four feet diameter. The circular external

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wall, including the excavated staircase, is eight feet thick; that in the lowest story is twelve feet eight inches. The columns are placed three feet six inches from the outer face of the eight-feet wall, and are one foot two inches in diameter: so that the whole diameter of the tower is fifty feet or thereabouts. The columns that encircle the different stories are a medley: some have plain caps, others rich ones; some partake of the *Corinthian*, others of the *composite;* and many have caps of a fanciful nature, with lions' heads, eagles, and other animals, instead of the regular scrolls.

Much has been said respecting the inclination of this celebrated tower, which is nearly fifteen feet out of the perpendicular. Some have thought that it was so constructed to display the dexterity of the architect; others, that it has been moved by a slight shock of an earthquake into that position: but I believe the most generally received, as well as the most reasonable, conjecture is, that it was occasioned by a want of care in laying the foundation. For my own part I am incapable of supposing for a moment that any man of common sense would have designed so expensive and ornamental a building as this, if he had only been ambitious to shew, by making nice calculations on the principles of the balance, how far he might construct a tower out of the upright. And what may be urged as a further proof that its inclination is to be attributed to the partial compression of the earth is, that there is every reason to suppose it began to give way when the building was about half finished; because from the third story the whole appears to have re-

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ceived a more upright direction. The architects were aware of their danger; and though they were not deterred from prosecuting the work, they here began to counteract the mischief by increasing the height of the columns on the inclined side, so as to approach by slow degrees to a level with the other: and this was done by means the most judicious—the higher they went the columns on the inclined side were increased in a greater proportion; and by this circumstance we see how strenuously they laboured to correct the evil tendency of the settlement, by throwing the centre of gravity as much as they could within the base of the tower.

By looking over the iron railing at the top, a sensation is occasioned which has much the same effect as if you were falling, and, perhaps, it is increased by the knowledge of the situation of the tower. The great Galileo, inventor of the telescope, and renowned for astronomical researches, made many philosophical experiments from its summit, particularly those on the principles of descending matter.

After the traveller's curiosity is sufficiently gratified with this singular sight, the great Duomo, almost as curious on account of its style of architecture, immediately arrests his attention. Its plan is a Roman cross, and the façade exhibits three large bronze doors, with antique columns on each side, which partake of the Corinthian order. Over them are four tiers of antique columns, with foliage capitals, in a bad taste, placed one above the other. The columns bear arches on their capitals, which have a strong similitude to those of the

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Saxon structures in this country. The third tier of columns does not extend so far as the tiers underneath, because here the roof falls in so as to leave the front only the width of the nave; and the columns of the top tier in the tympanum of the pediment are of course shorter or longer, following its raking lines. Round the whole of the church are six steps leading to a broad handsome landing, which forms a sort of terrace on every side. The exterior is cased with white marble on brick-work, and so crowded with ornaments in a grotesque taste, and with ancient inscriptions, that it is hardly possible to impart without explanatory drawings any correct idea of its true character. We are told by the city records, that the foundations were begun to be laid in the year 1063 by the Pisans, in commemoration of a signal victory they had gained over the Saracens, and the whole was completed in thirty years, after the designs of Buschetto, a Greek architect. In length it is 309 feet, the width is 104 feet, divided into a nave and four aisles; and the length of the transverse cross is 234 feet, divided into three parts by superb columns of granite. Others of rare marbles, as porphyry, jasper, verd-antique, &c. are to be seen in different parts of the interior. The columns having been collected from ancient buildings, are found of various dimensions. False bases have been added to the shorter columns to make them answer to the higher in supporting the roof and other parts of the church: but the columns themselves are all in one piece, and some of them are three feet six inches and two feet eight

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inches in diameter, with fanciful caps, having angels, lions' heads, eagles, &c. instead of the scrolls, like those of the Campanile. The ceiling over the nave is of wood exquisitely carved and richly gilt. The pavement consists of white and cerulean marble, and under the cupola there is a splendid mosaic pavement. Attached to one of the large granite columns is the marble pulpit, of an octangular shape, with fine sculpture in the pannels; with two staircases of white marble leading into it. The front is supported by two columns, one of porphyry, the other of oriental broccatello, which rest on lions of white marble, with horses beneath their paws. Under the pulpit are five statues; the most conspicuous personifies Pisa, and the other four the cardinal virtues. The dome over the centre of the cross is superbly painted with the subject of the Virgin Mary ascending into heaven: and among other fine historical paintings that of Saint Agnes, by Andrea del Sarto, well deserves the fame it has acquired. The walls are nearly covered with magnificent altar-pieces, of the most excellent workmanship, by Michael Angelo, Pietro Tacca, Stagi, John di Bologna, and other eminent masters. They consist of precious marbles, adorned with small parts of lapis-lazuli, gilt bronzes, silver ornaments, vases and figures. Upon one is a marble urn, said to have inshrined the body of Nicodemus, which was sent as a present from Geoffrey the conqueror of Jerusalem, to Pisa, as a token of his gratitude for the assistance this city rendered him in his expedition to the Holy Land. By the small windows of painted glass is

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produced that mild obscurity so peculiarly adapted to inspire the soul with sentiments of religious awe, and which is even more congenial with the practice of the Roman-catholic religion than any other, because wax tapers are burning from morning till night in the sanctuaries of their churches. The large bronze doors at the west end enriched with the history of the Virgin Mary and the Redeemer (part of the figures on the pannels in alto-relievo), cannot be viewed by the most phlegmatic observer as any other than prodigies of art, both in regard to fancy and execution. The centre one is twelve feet wide, with a proportionate height: they were all designed by John di Bologna, and cast by the monk Portigione. The bronze doors at the east entrance are of the same description; but, according to some accounts, these were brought from Egypt, and in all probability were taken as a model for the other three which I have more particularly mentioned.

On the outside of the eastern wall there appears a beautiful antique sarcophagus, which held the bones of Beatrice, mother of the famous Countess Matilda; and also a variety of curiosities on other external parts of the Basilick, too numerous for explanation, and the beauties of which are only to be felt upon the spot. I will therefore now commence a few observations on the Baptistery, which stands at a small distance to the westward of the church.

This solid and magnificent temple has a circle for its plan, whose diameter is 112 feet or thereabout; and its elevation is a rotunda standing on a

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platform raised three steps from the ground. From the city records we are given to understand it was begun in the year 1152, by an architect named Diotisalvi. The whole is of white marble, and the outside has been variegated with streaks of cerulean. In the architecture we perceive a compound of barbarous Greek and Italian Gothic, loaded with ornaments of a bad description, and strongly evincing the vitiated taste of the age to which it belongs. Against the walls of the lower story are columns, with capitals of the Corinthian kind, placed at regular distances from each other, and which carry arches resembling the Saxon. Between the columns are circular-headed windows, to admit light to the lower part of the interior. On the top of the arches is a cornice continued round the circumference, and which ends the lower story. Then come the insulated columns above, much smaller and closer to each other, bearing arches also, and exactly similar to those described in the peripteres of the leaning tower. Every two arches support a Gothic pediment, with figures of saints and angels in the tympanum; and between every pediment is a small ornamental pinnacle. The upper story is divided by a kind of plain pilasters, with circular-headed windows between, finishing above with sharp-pointed pediments that contain oval windows; and last of all a majestic dome covered with lead, and capped with a small cupola in the shape of a bell (with a statue of St. John the Baptist at top), stretches over the rotunda, and stamps a bold and decisive impression on the whole. The dome is supported within

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by arches that spring from large marble piers and columns, three feet in diameter, of Sardinian granite, in one piece. The upper story is formed with piers and arches of white marble, varied with streaks of cerulean. They are on a circular plan, and add great beauty to the inside. The capitals of the columns are rich specimens of the sculpture of the age, with heads of angels and other emblems, but of no regular order. The pavement is tessellated with a mixture of white and cerulean marble; and the choir displays a costly mosaic, with other marbles of the richest quality. In the centre of the rotunda, resting on a plinth, surrounded with three steps of white marble, appears the font, in the shape of an octagon, which measures ten feet across. The outside is of fine white marble, with exquisite sculpture of foliage and mosaic. The margin and the base are of broccatello. At the sides are four small basins for baptising young children, and the centre is for adults. In the middle of the great basin rises a conductor of white marble, from which the water flows during the ceremony; and on the top is a small statue in bronze of John the Baptist by Bandinelli. Superior to the font in all respects is the hexagon pulpit: it has a staircase of marble leading into it, and is supported by seven columns of rich marbles, one in the centre and one at each angle; three of them are placed upon two lions and a lioness suckling her whelps. Under the paws of the lions are seen small animals, with which they quietly repose. A group of men and animals composes the base of the centre column.

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The columns are united together by small intersecting arches under the pulpit, and their capitals are Corinthian. The sides of the hexagon are enriched with beautiful bass-reliefs, expressing the following subjects from the New Testament:—The birth of Christ; the adoration of the magi; the presentation to the temple; the crucifixion; the judgment-day: altogether of the most elaborate and ingenious workmanship, by Niccola Pisano, as recorded in the inscription.

Between the external and internal domes is a space for several chambers, with two staircases made between the walls to communicate to them. In this, as in most circular buildings with double domes, there is an echo which reverberates several times very distinctly.

Rare and expensive as the materials most undoubtedly are with which these buildings have been constructed, and much as they have been embellished by the painful operations of art, both within and without, I cannot nevertheless help observing, so far only as alludes to the style and composition of the architecture itself, that in no part whatever, in no single instance throughout the whole, can be discovered one genuine entire example of chaste and classical design. Nay, so much to the contrary, every-where appear antiquities without selection, parts without unity, magnificence without order, and richness without taste.

Thus, having examined pretty attentively the leaning tower, the Duomo, and the Baptistery, we need not go farther than a few yards to obtain a

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view of the last of the four principal objects which stand together in the great square, and which are looked upon by travellers as the chief curiosities of Pisa. It is called the Campo Santo, or Holy Ground. The figure of this mausoleum is a parallelogram, 410 feet in length and 142 in width: within, it has a large open court in the same form, encompassed by a cloister of sixty-two Gothic arches, which are somewhat like those contiguous to the south side of Westminster-abbey, and the whole is of white marble. It acquired the name of Campo Santo, because the earth with which it is filled is said to have been brought from Mount Calvary by the Pisans, who put it into their galleys for ballast, by order of Ubaldo Lanfranchi their archbishop, when they returned from the wars of Saladin in the Holy Land; and having laid it very near the great Duomo, this burial-place was afterwards erected in the year 1278 on the very same spot; and the earth is esteemed to possess supernatural power and efficacy, in administering peace and consolation to the souls of the departed.

In the elevation it has no windows; but in order to do away the disagreeable appearance of a bare wall, plain pilasters are placed, with arches springing from one to the other at regular distances, against the face of the inclosure.

Many of the ancient families of Pisa have been buried under the marble pavement of the cloisters, as appears from the inscriptions; and along the wall next the great open court is a tier of ancient sarcophagi. The principal part of them has been

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made of fine Parian marble, and the rest of that produced from the Pisan quarries. The sarcophagi are ornamented on the outside with bass-reliefs, representing different fables and stories, with monsters, sphinxes, &c. Six arches are made down to the ground in different parts of the Gothic screen, to communicate to the open court in the centre, which, as well as the cloisters, contains holy earth. The walls on the inside have been stuccoed in a plain way, and painted in fresco with religious subjects, principally selected from the Old and New Testaments. But time has so much obliterated some of these works, that you stand in need of an expositor properly to understand them. They were executed in the fourteenth and fifteenth centuries by the restorers of the arts, after the repeated incursions of the barbarians into Italy had done so much mischief to the little learning and civilisation then remaining in the world: and when we consider them in this light, painting being at that time only in a second state of infancy, they are by no means contemptible. The principal artists were Benozzo, Simon Memmi, Buffalmaco, Sanese, Giotto, and others.

In passing through a building of this description, the traveller is not only entertained by the variety and mixture of objects that have arisen from the superstition and mistaken notions of darker ages, but also by many of the traditionary accounts which are related by those whose business it is to attend him. The land of Italy has ever been pregnant with wondrous stories and miraculous events.

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On the south side of the Arno stands a small chapel of a Gothic description, the plan of which is a parallelogram; and it is so extremely rich with pinnacles and florid ornaments on the outside that it cannot be passed without observation. Within, it has nothing but bare plastered walls, except a picture by Titian over the altar in a bad condition.

The university and several other churches, palaces, and public buildings, merit attention as secondary objects, because they contain more or less specimens of the fine arts.

Having thus spoken of the most striking things at Pisa, it may not be uninteresting to the reader to make a few remarks on a diversion practised in this city called *Giuco del Ponte* or the Game of the Bridge, and of which the inhabitants themselves do not know the origin. It has been supposed by some to proceed from the Olympic games; and that it was brought into the city by the founders of Pisa, who are said to have been Greeks. Others are of opinion it was invented by the Pisans for the purpose of making their youth brave and warlike, and teaching them the military exercise. The city is divided by the Arno into two districts, the northern and the southern. The inhabitants of each form themselves into two armies, and the bridge of marble is to be taken by one or the other. As soon as the magistrates announce the day on which the festival and sham-fight are to take place—for so they must be called, since the whole is to be conducted in good humour; no civil discord, no factious animosity,

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no hereditary rancour, is suffered to make up any part of this public contest—each division elects officers and agents to receive subscriptions from the citizens for defraying the expenses of this grand spectacle. The people, both male and female, enlist under separate interests: some are for the northern and some for the southern combatants, and very frequently, as happens at our parliamentary elections, they betray great warmth of temper in consequence of their party zeal. But the parties themselves who are to engage reciprocally, treat each other with civility and moderation; and what would in the breasts of the English and Irish soon become incontrollable, and lead on to cudgels, broken bones, and fractured skulls, evaporates in these softer climes by means of a few gibes, sarcasms, and harmless raillery. The two armies are divided into squadrons, and have their distinct colours. On the day of battle people come from all quarters; the streets are thronged, the roofs of the houses covered, and the windows and balconies filled with company, all waiting with anxious expectation for the issue of the contest. The combatants are defended by a helmet of steel and a coat of mail. Their arms and thighs are also incased in armour, and over all hangs a surtout of the respective colours of the squadron. Their offensive arms are of wood, made in the shape of a battledore. The flat part serves them for a shield, and the edge to fight with. A body of men is appointed on each side to lay in ambush, for the purpose of taking prisoners; and, that they may be more light and active, are al-

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lowed no other armour than a helmet. When all is ready, and the forces posted in the regular order of battle, the signal for the engagement is given by the discharge of a cannon. That party which is powerful enough in fifty minutes to pass the bridge (for here lies the heat of action) and take possession of the enemy's field on the other side of the river, is decreed to have gained the victory. After this, the conquerors for six or seven days parade the streets in triumph, with music, and colours flying, and pass their time in festivities, revelry and balls, and then the city is restored to its usual state of quietude: so that in this instance it may be said to bear some resemblance to our country fairs.

In Pisa stands a square brick tower, called the Tower of Famine, which is said to have been the prison of Ugolino and his sons. This man, in the year 1288, was a leading character in the broils and contests which existed between the Guelphs and the Ghibellines. Ugolino joined the former, and Rugieri the archbishop of that day became a partisan of the latter; but at length Ugolino was established sovereign count of Pisa. The prelate, in consequence of some disappointments afterward, inflamed the minds of the populace to overthrow Ugolino's government: they accordingly commenced acts of open rebellion, and dragged him and his four sons to prison, where, with unparalleled barbarity, they were all starved to death together.

This story is more minutely related in Italian, in the seventh book of the Florentine history by

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Villani; and more pathetically described in the thirty-third book of Danté's Inferno, where the description is supposed to be given by Ugolino himself, when found by Danté in the lower regions gnawing the head of the archbishop.

I will here insert a few verses from Mr. Boyd's translation, strongly expressive of Ugolino's situation after the first night's close confinement.—

VERSE IX.

The vision vanish'd in the morning sky;
I woke, and heard the children's plaintive cry—
I heard the little wretches call for food:
What a cold summons then their father felt!
And oh thy heart is hard, unused to melt,
If now thine eyes can hold the briny flood.

X.

Think what I felt when list'ning to the tread
Of him who daily brought our scanty bread:
I saw their hopes and fears by turn prevail,
And their pale longing-looks—But now the guard
With clanging bolts the fatal entrance barr'd,
Doubling the horrors of the gloomy jail.

XI.

In dumb despondence o'er my boys I hung,
Yet no weak syllable escap'd my tongue.
"Ah! why so stern?" my Anselmucio cry'd:
I answer'd not: and thus the cheerless day
And night's sad ling'ring shadows wore away.
At length another sun our torments spy'd.

XII.

Half stupify'd with woe, I sat to trace
My image stamp'd on each expiring face;
Then in a sudden fit of phrenzy tore
My naked arms—"Oh! spare thyself!" they pray'd.
"Thy love with those weak limbs our souls array'd:
Ah! take our lives! but wound our eyes no more!"

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XIII.

Grief quell'd my rage; and silent still we sat,
While two pale suns prolong'd the work of fate.—
Why did my parent earth a grave deny?
The fourth sad morning came: with dying look,
My Gaddo cry'd, "I feel the deadly stroke!"
Then sunk despairing, with a feeble cry.

XIV.

Two other suns in silent horror past,
And saw his sad companions breathe their last;
Till in my arms my youngest hope expir'd.
Grov'ling among the dead, of sight depriv'd,
Three solitary days I still surviv'd,
And ling'ring Death with supplications tir'd.

The journey from Pisa to Florence I undertook in one of the old crazy carriages which are to be hired in the city, and performed it in a day and a half. The distance is forty-eight English miles. It is scarcely possible for any scenery in nature to be more romantic and luxuriant than that which successively presents itself to the eye in travelling on the banks of the Arno. This beautiful river glides along in a deep valley below the road, and winds itself like a snake between the mountains, whose sides and tops are clothed with trees of various sorts. So perfectly suited are some of the lines in Paradise Lost to illustrate this part of Tuscany, that I cannot forbear quoting them.—

"With thicket overgrown, grotesque and wild,
Access denied; and overhead upgrew
Insuperable height of loftiest shade,
Cedar and pine and fir and branching palm,
A Sylvan scene; and as the ranks ascend,
Shade above shade, a woody theatre
Of statelicst view."

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The road in many places is extremely narrow; and on the side next the river, where there is a sharp descent, it is walled in to prevent accidents. On the other side, the mountains rise in many places almost perpendicular, and assume rather a rocky appearance. At EMPOLI the inhabitants carry on several manufactures of pottery, and there is also a very celebrated one for making hats. In other villages they manufacture earthen vases in a variety of shapes, with fanciful and tasty ornaments, which are sold for the decoration of houses and pleasure-grounds. On the banks of the Arno, twelve miles from Florence, stands a royal villa, called *L'Imbrogiana*, which was formerly used as one of the country residences of the grand-dukes. The house is a plain white stuccoed building, with a square tower at each angle, and desirable only for its situation.

The Tuscan ladies afford excellent subjects for the pencil of the portrait-painter, as they are beautiful even to a proverb. In addition to an elegant and graceful figure, their countenances are regular and expressive, and their manners savour of great taste and refinement. From Grecian sculpture have they learnt that style of dress so admirably adapted to display the beautiful forms of nature. By a moderate and judicious application of jewels, they adorn and improve their persons; while their dispositions, soft, affectionate, and familiar, may be truly assimilated to the sweet temperature of the climate they live in.

The lower class of Tuscan women have also a fair claim to beauty, though of a more rustic na-

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ture; but their dress is widely different from that which I have just described. They wear coarse woollen gowns, with the thin formal waist, and deck themselves out with ribbons, flowers, and trumpery. An immense round hat, like one of our large pewter dishes, shelters their heads from the heat of the sun; and their feet are inclosed in thick wooden shoes, resembling those they use in France, which make a clattering noise when they walk, but have the good property of never wearing out.

Thus, after an agreeable journey, varied with woody hills and fertile plains, through vineyards, groves of olive trees, and productive gardens, you reach with great pleasure and satisfaction the gates of

Florence.

The entrance into this capital is extremely narrow, and the same may be said of almost all the cities both in France and Italy. As the powers on the Continent have been in all ages more or less liable to wars and disturbances among themselves, this evil was probably first introduced by way of security against their enemies, since it is well known that a numerous army marching into a town through a narrow pass may be most seriously annoyed, if not completely repulsed, by a very small force within its walls, aided by the inhabitants from the windows and roofs of the houses.

Florence had formerly many towers, temples, theatres, an amphitheatre (part of which is remaining), a capitol, a forum, with baths and aque-

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ducts; and, like old Rome herself, indulged in public feasts, sports, and warlike games: but these, as well as the greater part of the antiquities of that famous city, have been destroyed either by time or violence. On the page of history the Florentines will ever be recorded, and have an indisputable claim upon the gratitude of all posterity, for their successful struggles in the revival of the arts, after the barbarians who invaded Italy had nearly obliterated every vestige of learning, genius, and philosophy.

The city is delightfully situated, like Pisa, on the two banks of the Arno, which is navigable only for small vessels, and over which are four bridges of communication, 150 yards in length or thereabout. That of white marble, designed by Ammanati, is the most celebrated and remarkable for construction. It consists of three arches, in the form of a cycloid, with triangular buttresses against the piers, and has a very singular, and, I might almost add, even magical effect. The span of the middle arch is 100 feet in length, and its rise only twenty feet. The span of the two side-arches is eighty-four feet in length, and their rise only seventeen feet, surmounted by a plain simple battlement. Four fine statues of white marble, representing the seasons of the year, are placed as decorations on the four end-pedestals of the battlements. This bridge was built in the place of the old one, which was washed away in 1557 by a deplorable inundation that did serious mischief to the city, and which the following lines inscribed on the façade

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of St. Niccolo's church more particularly illustrate:

" Fluctibus undivagis, Pelago, similisque procellis
" Hunc tumidis praeceps irruit Arnus aquis,
" Prostravitque suae, spumanti gurgite, Florae
" Oppida, agros, fontes, Moenia, Templa, Viros."

The streets are rather narrow, paved with broad flagstones in imitation of the old Roman ways; and there is no day of the year in which the inhabitants cannot walk about the city without soiling any thing more than the soles of their shoes; for as fast as the rain falls it runs off the pavement, and leaves a cleanliness behind very agreeable to pedestrians. Many excellent marble groups and statues are seen in the conspicuous parts of the city, and against the fronts of churches, palaces, and public buildings, which will commemorate for ages the genius of Michael Angelo, Bandinelli, John di Bologna, and other celebrated sculptors of the Italian school.

The architecture that prevails here is certainly of a heavy and massive description, exactly suitable with that order which is said to have been the invention of Tuscany. But some of the large edifices are of good proportions in their outline; and their rusticated elevations give them the appearance of great strength and solid grandeur. However objectionable this style may be to persons of delicate taste, we are nevertheless told it was practised by Michael Angelo himself, and that he was not permitted to aim at the lightness and elegance of the Greek architecture, because the

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frequent revolutions in petty states made it necessary that the nobility and rich citizens should build their habitations strong enough for citadels, in case tumults and rebellions might compel them to take refuge therein. The general plan of the best houses is a square or a parallelogram, leaving a spacious open court in the centre; and into which the inhabitants and their carriages enter from the street through a wide archway, as they do in France. Churches abound here, as is the case in all the Italian cities; and most of them are magnificent within, but many of their outsides remain in an unfinished state, with rough brick-work only, which were no doubt intended to be faced with stone or marble, and were evidently left in this condition on account of the expense.

Santa Maria del Fiore is the name of the metropolitan church, which stands in the centre of a large open area. The plan of it forms a cross, but the superstructure is in so unique and heterogeneous style of architecture as to bear little or no resemblance to any other. Although this edifice was begun in the thirteenth century, when the art of design was but just emerging from the abyss of ignorance, and when all knowledge of Grecian purity and excellence had been for a long time unhappily superceded by a barbarous taste, it ought nevertheless to be admired in every period as a prodigious monument of the exertions and intellect of Arnolfo di Lapo, the architect, who, by his own creative and unassisted genius, designed and commenced this most stupendous pile, under all the

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disadvantages of the benighted age in which he lived. The walls consist chiefly of brick; but externally it is incrusted with black and white marble, forming compartments of various shapes and sizes, that produce the same effect on the sight as a rich piece of cabinet-work inlaid with ebony and ivory. The pannels are of black and the margins of white marble; and this is the most complete idea I can convey by words alone of its general character. At different parts of the exterior are groups, statues, foliage, and other fanciful decorations. In the façade, which is modern, and in the Grecian style of architecture, are three large handsome doors. At a door on the north side are two columns; one stands on the back of a tygress, with her litter around her: and in other parts are representations equally extravagant. The octagon cupola was built a long while afterwards, by Brunellesco, and in its outline has the shape of half a pine-apple, capped with a small lantern. It is said to measure 140 feet across. Michael Angelo thought this cupola so excellent a work, that he used to say—"he might be able to imitate it, but none could surpass it." This astonishing church is 476 feet in length, 130 feet in width, and the transverse cross is 306 feet. The whole of the roof and the cupola are covered with tiles. The side elevations form two distinct stories, that is to say, the upper one (as is usual in all the churches in France and Italy) stands as far back from the lower one as the width of the aisles, and is supported by the pillars in the interior. Long narrow

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windows below of the Gothic kind light the aisles; and the circular or wheel windows, which are placed in the receding story above, afford light to the nave: still nothing can be more dismal and gloomy than the inside. The nave is divided from the aisles by heavy stone pillars. At the top is a groined ceiling, and the walls are plastered in a homely manner. Indeed, it is so extremely dark within, that in many places, even in the middle of the day, you cannot see to read without candles, particularly under the dome and at the east end. The pavement consists of various marbles, beautifully disposed, after the designs of Baccio, San Gallo, and Michael Angelo. Zuccheri painted the dome with the subject of the Resurrection; and underneath it is a description of Hell. In regard to the sculpture—the statues of the four evangelists, larger than life, by Donatello; the fine figures at the altar, representing God the Father in a sedentary attitude, and the Saviour dead at his feet, supported by an angel, by Bandinelli; are excellent performances: and in various niches are the apostles, as large as life, by other artists. Over the door, opposite the cloister, is a Madonna, full size, with two angels, in marble, by Giovanni di Pisa: the whole is full of sweetness, and reckoned a masterly work. Against the walls appear a variety of inscriptions and epitaphs, in Latin, to the memory of some of the celebrated men of Florence; namely, Brunellesco, Giotto, Marsilio Ficino, the reviver of the Platonic philosophy; and one to Dante, the great master of Tuscan poetry, which is as follows:—

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Qui Coelum cecinit, mediumq; Imumq; Tribunal
Lustravitque animo cuncta Poeta suo
Doctus adest Dantes sua quem Florentia saepe
Sensit Consiliis ac Pietate patrem.
Nil potuit tanto mors saeva nocere Poetae
Quem vivum virtus, carmen, imago facit.

Among the curiosities and relics of saints contained in this church, are (as it is related) a part of the holy cross, one of the nails by which our Saviour was fastened to it, and also one of the thorns belonging to the crown which the Jews put upon his head. They are preserved in a case of massive gold, richly embossed, and studded with pearls, jewels, and precious stones. In the tribune of the holy cross is a globe of marble, upon which, in the solstice of June, by the sun's rays passing through a ring fixed in the lantern of the cupola, the Florentines used to ascertain the point of its greatest height. It was the invention of the celebrated Toscanelli, who died in the year 1482, and was the most ancient meridian in Europe. But the great mathematician Ximenes afterward drew on the pavement of the church a meridian line, in an instrument of metal, for the purpose of the solstitial observations, which the inhabitants still continue. Leaving the church at the south door, against the outer wall on the right, appears this inscription :

Annis millenis centum bis octo nogenis
Venit Legatus Roma bonitate donatus,
Qui lapidem fixit fundo, simul et benedixit

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Praesule Francisco gestanti Pontificatum
Istud ab Arnolpho Templum fuit aedificatum:
Hoc opus insigne decorans Florentia digne.
Regine Coeli construxit mente fideli
Quam tu Virgo pia semper defende Maria.

The campanile, or tower for the bells, stands as usual at a small distance, detached from the church.

Surprising as the tower at Pisa appeared to me, on account of its inclination, this at Florence was no less so, owing to its enormous height, and the comparative slenderness of its superstructure; and is very justly esteemed the finest tower in Italy, if not in the world. We may say of its character, what we often have it in our power to do respecting that description of dress so frequently adopted by the ladies, and which is purely the result of fancy and invention:—with uncommon singularity it combines a general mixture of elegance; and though capriciously disposed, it still possesses in the composition that propriety and concord of parts and ornaments as fully to demonstrate that the hand which designed it was directed by taste, genius, and experience. The plan forms a square, with a buttress at each angle, continued all the way up, resembling in a small degree some of our Gothic towers. In height it is said to be 270 feet, and only forty-six feet square in the shaft, which is the same from bottom to top. In the centre there is a square perpendicular well-hole, for the purpose of ringing the bells. A staircase on a

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square plan is contrived in the thickness of the wall, whose steps fly up in a straight line on each side to landings in the angles, and in this way are continued till they reach the summit near which the bells are hung. This eminence affords a gratifying view of the city below, and the surrounding country. The first stone of this wonderful edifice was laid in the year 1334, according to the inscription. On the outside it is incrusted with marble of divers colours in compartments, with a moderate quantity of delicate ornaments, foliage, and figures, which altogether give it the appearance of a rich piece of inlaid cabinet-work, as I have before observed, when speaking of the Duomo. Notwithstanding it has been erected nearly five centuries, it looks as fresh and as perfect as if it had been finished only a few months; so durable are the materials of marble, stone, and brick, in a temperate climate. On each side of the tower below, are niches, adorned with statues; some of which were executed by Donatello. Those which personify the four prophets, the seven planets, and the seven virtues, are said to be the work of Andrea Pisano. On the side next the church are figurative representations of grammar, philosophy, music, astrology, and geometry. In the upper part of the tower are three stories of windows, one above the other, of a Gothic description, which give light to the interior, and it then finishes square on the top. This monument was built after the design of Giotto, in an insular situation, and stands as upright as possible, which

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is a proof of the great caution that must have been taken in its construction, particularly in the foundation.

Opposite the cathedral remains the ancient Baptistery of St. John, built for the use of the city, and which has been erroneously considered by some persons as a temple originally dedicated to Mars. The style of its architecture is a medley. It was erected in the same age as the Duomo, and like that is clothed on the outside with various sorts of marble, formed into compartments. It stands insulated, about the same distance from the church as that at Pisa; and there is no doubt, from the similitude of its general form to other buildings of the kind, that it was intended solely for baptism. The plan is an octagon, about ninety-six feet diameter. On the outside it is divided into three stories in height. The lower one has pilasters, which carry a continued entablature. The second has pilasters also, which bear arches; and on them an entablature: and between these pilasters are introduced small windows to light the interior. The third story, which may be called the attic, consists of dwarf pilasters, with marble pannels between, like those I have before mentioned. The roof is octagonal, covered with slabs of marble, and rakes up on all sides to a small lantern in the centre, which adds a finish to the whole. Three pair of magnificent bronze doors, marvellous for the excellency of their workmanship, adorn three sides of the octagon; and where a fourth might be supposed to be placed, for the sake of uniformity, is the great altar-piece,

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surrounded by a fine marble balustrade, richly worked with figures, flowers, and other ornaments. The pannels of these doors are enriched with historical subjects, selected from the Old and New Testament. Some of the figures are in alto-relievo, and the borders round the pannels are adorned with exquisite foliage. One pair of the doors was made by Andrea Pisano, in the year 1330, and the others by Lorenzo Ghiberti, many years afterward. Michael Angelo was so delighted with the beauty of the last, that he used to exclaim, they were only fit to be the gates of Paradise. On many parts of the exterior are marble statues of saints and angels. The two columns of porphyry at the principal door, were presents from the Pisans in the year 1117 to the Florentines, who had been guardians of their city during the expedition against the islands of Majorca and Minorca. Entering into the interior, there appears a small gallery all round the building, supported by large Corinthian columns of granite, and between them are placed statues of the apostles. Under the arch of the tribune, where the great altar stands, is a group of one of their saints, named Precursore, shewing his translation into celestial glory, with attendant angels. Close by, is the figure of the Agnus Dei, and underneath is the following inscription, in letters of gold,

Hic Deus est magnus mitis quem denotat Agnus.

Here also is an inscription, recording that this building was begun May 12, 1225. The floor

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and the whole of the ceiling are covered with mosaic, expressing various subjects, some relating to the life of St. John the Baptist, and others to the mysteries of our Saviour, the creation of the world, &c. In the frieze of the entablature which encircles the dome are the heads of seraphim: and it is said there was formerly an ancient font in the middle of the Baptistery, of an octagonal shape, some signs of which are still to be seen in the pavement. On the right is the sepulchre, embellished with various figures, of Baldazzar Coscia, who died in Florence 1419, after having renounced the pontificate in the council of Constance. The sculpture is by Donatello, as well as the figure in wood, which represents Mary Magdalen in a state of penitence, and which now belongs to a modern altar. Among the relics are shewn a finger of John the Baptist, and an arm of Philip the apostle, together with a variety of sacred gold and silver utensils of immense value, and other curiosities too numerous to be described. Coming out of this building, at the north door, is a column immediately opposite, which is said to have been erected in commemoration of the following miracle: When the Florentines were removing the body of St. Zanobi, once bishop of their city, from the college of St. Lorenzo, to deposit it in the great cathedral, the bier by accident touched a withered tree, which stood on the same spot as this column, and to the surprise of all persons present the sap instantaneously returned into the trunk, the branches sprouted afresh, and the

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whole was covered with leaves of the richest verdure.

The church of St. Lorenzo holds the next place after the metropolitan, and is remarkable for having been built on the same spot where a temple, in the time of the emperor Theodosius, was erected to St. Lorenzo the martyr, by a beautiful young widow, named Juliana, who was of an illustrious family, and after the death of her husband retired from the world, and devoted herself wholly to religion.

Brunellesche was the architect of this church, which was begun in the year 1425. The exterior exhibits nothing to excite attention, but within it is very handsome, divided into a nave and two aisles by Corinthian columns of grey marble, which support arches, and over them is an entablature running round the centre. The ceiling of the nave, as is the case in most of the churches on the Continent, is carried up much higher than that of the aisles, and the interior thereby derives light from windows in the sides of the nave, as well as from a cupola over the centre of the cross. The length of the church is 264 feet, the width sixty-four feet, and the transverse cross is 110 feet. The altar-pieces are of the finest marbles (particularly the principal one), adorned with excellent paintings and sculpture by renowned masters. The two small pulpits, with bass-reliefs in bronze, sustained by elegant columns of marble, with marble staircases, and the balustrade round the communion so elaborately finished by Dona-

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tello, are justly admired for the beauty of their workmanship. On the right of the great altar is placed the new sacristy, which was erected by an order of Leo X. who intended it as a mausoleum for himself and family. It is a small building thirty-six feet square, enriched within by two stories of Corinthian pilasters, with entablatures complete, and finishes at top with a dome. The sculpture it contains, by Michael Angelo, who was also the architect, is the chief ornament of the interior. Juliano, brother of Leo X. and Lorenzo duke of Urbino, were the first persons interred here. Above the tomb of the first appears his statue, as large as life, sitting in a niche over a sarcophagus, clad in a military habit, with two recumbent figures, representing Day and Night, one on each side. The figure of Night is so beautifully characteristic, as to have occasioned the following lines, by way of encomium, upon the sculpture :

" *La Notte che tu vedi in si dolci atti*
" *Dormire fu da un angelo scolpita*
" *In questo Sasso, e perche dorme a vita*
" *Destala, se no'l credi e parleratti.*"

To which the figure is feigned to answer in these words,

" *Grato m'e il sonno e piu l'essere di Sasso*
" *Mentre che'l danno, e la vergogna dura :*
" *Veder, e non sentir mi è gran ventura*
" *Pero non mi destar, deh parla basso.*"

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On the side opposite is the statue of Lorenzo de' Medici, executed in a similar manner; with two other figures, expressive of grief, representing the Evening and the Morning, by the same artist. He who aims at perfection in the art of sculpture, will do well to study with unwearied attention these most astonishing, and, I might almost say, supernatural performances. The statues, thus faithfully formed from nature, appear all but living. So accordant, solemn, and well conceived are the attitudes, that they impress the mind as the accidents of reality; and the emblems, for suitableness, character, and truth, will perhaps never be surpassed.

Adjoining to this sacristy, and immediately behind the choir of the church, is the fine chapel and sepulchre of the grand-dukes. The first stone of this building was laid in the year 1604, after a plan and model made by Prince Don Giovanni de' Medici, and under the management of an architect named Nigetti, who was appointed assistant to the prince. Ferdinand I. then grand-duke, flattered himself that he might be able to remove secretly from Jerusalem the holy sepulchre of Christ, which he intended to deposit in this magnificent mausoleum; but he was defeated in that enterprise, by his intention being discovered to the Turks, either by accident or treachery.

The plan is an octagon, nearly ninety feet across; and from the pavement to the top of the cupola, in the centre of the dome, is said to be 190 feet in height, without including the subterraneous vault. The walls of the interior are co-

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vered with a diversity of marbles, and adorned with stately pilasters, of the composite order; consisting of jasper of Barga, with bases and capitals of bronze, standing on a lofty plinth, which is continued round the building. Placed upon these pilasters is an appropriate entablature, from which the dome springs. The plinth, or zocle, contains the arms of the cities of Tuscany, composed of valuable stones and marbles; that is, of lapis-lazuli, of jaune and verde antique, mother-of-pearl, oriental alabaster, and others. At present the floor is only of earth, no doubt meant to be paved with marble; and the inside of the dome is of plaster, in an unfinished state, but which was originally intended for paintings of a suitable description. Against the sides of the octagon are six cenotaphs. The first, on the right of the entrance, to Ferdinand II. who died in 1670, is of Egyptian granite and green jasper, and the escutcheon is of flowered Sicilian jasper. The second to Cosmo II. who died in 1620, is of white oriental granite, and on it is an enriched helmet of hard stone, beset with ornaments. In the niche, immediately over, is contained the statue, in bronze, of the same prince, by John di Bologna. The others are of a like description, to the memory of Ferdinand I. the founder of this noble pile, Cosmo I. Francis I. and Cosmo III. grand-dukes of Tuscany. From hence, by a commodious staircase in the thickness of the wall, you descend to the subterraneous chambers; where, under the cenotaphs, are so many chapels, destined for the tombs of the princes I have already

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mentioned, and whose bodies were here deposited in coffins of wood, after they had been dug up and removed from the other sacristy. The walls of the basement are twenty-two feet thick, and the exterior of the building is all of hard stone, intermixed with ornaments of white marble, in a fanciful and bizarre manner; but the interior is in a regular style of architecture, and, were the whole finished, it would be one of the most magnificent and expensive monuments of art to be seen at this day.

Appertaining to this church and college is the celebrated Laurentian library. The plan of the room itself is a parallelogram, 146 feet in length, thirty-three feet in width, and twenty-six feet in height. It contains a vast quantity of the most rare and valuable manuscripts, in Hebrew, Greek, Latin, Chinese, Arabic, Chaldee, Syriac, Tuscan, and old French; many of them enriched with curious paintings and miniatures. These books were collected chiefly from Asia and remote parts by Cosmo I. styled Father of his country, at an immense expense; and the collection has been increased from time to time by contributions from various celebrated libraries, and donations from successive grand-dukes.

At Florence there is also a royal academy for the encouragement of the fine arts, which was removed in 1784 from its original to its present situation, as a more convenient place, by Leopold, then grand-duke, afterwards emperor of Germany. By the munificence of this prince it was enlarged and furnished with all things necessary for such

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an institution. In its establishment are seven professors, one for each of the following arts; namely, design, colouring, grotesque, engraving, sculpture, architecture, and one for the youth who study in the great gallery, and for practical mechanics.

Over the entrance door are three crowns cut in stone; the first represents a crown of oak, the second of laurel, and the third of olive, which are the emblems of the academy: and underneath, on a frieze, is the following epigraph:—

"*Liberalium Artium Incremento*
Petrus Leopoldus
Anno MDCCLXXIV."

The gallery for the arts of design and colouring is furnished with specimens and casts for the use of students. From thence you pass into a great hall, which serves for public meetings, and which is hung with many fine original pictures, from some of the greatest masters of the Florentine school, with a variety of other works and cartoons by eminent painters of other countries. These paintings are held out as examples for the young students. Beside them are some models in wood; that of a bridge with three arches, designed by the Marquis Tacoli, is much admired: and there are also many models and casts in terra cotta, by different professors who belonged to the academy, and who bequeathed these works to it, that their memory might be perpetuated among the scholars.

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Another room is set apart for the study of the naked figure; where, every day, the pupils have the advantage, for the space of two hours, of drawing after nature. During summer the attendance is in the morning, and in the winter in the evening. The professors take it by turns to superintend upon these occasions, as they do in the Royal Academy of London. Not far from this room is a handsome spacious gallery, containing plaster-casts from the most renowned antique statues in Italy. They are placed in rows on pedestals, and make a good appearance. At the end of the gallery is an exact imitation in plaster of the magnificent bronze doors which belong to the Baptistery.

Up stairs, in the architectural chamber, the walls are covered with drawings for buildings of every description. Among them I saw a small design, by Mr. Soane, for a hunting-casine, dated October 1779; and this is the only one I perceived to be from the English school. Twice every year the heads of the academy distribute premiums to those scholars who have profited most by their studies, as an incentive to emulation. Every three years the first, second, and third classes in painting, sculpture, and architecture, are assembled together; and to all the poor scholars are given gratuitously, paper, crayons, colours, &c. at the expense of the royal treasury.

A president, vice-president, and a secretary, are appointed to transact the business of the academy, and for the good order and management of all its departments.

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In this academy I saw many paintings in oil by the various living members who belong to it. Several were by an unfortunate young man, both deaf and dumb: but, generally speaking, they were all indifferent performances, and admit of no kind of comparison with the modern works of the English school.

At a small distance to the westward stands the church called the Annunziata, which is on a small scale, but the interior is clothed with rich marbles. The altar-pieces and their ornaments are magnificent, and it contains some excellent pictures. Among them is one, of which they tell the following whimsical story:—A painter, named Bartolommeo, was employed to execute in fresco the subject of the Annunciation: when he had finished the figure of the angel, and was going to begin the face of the Virgin, he first sat down to consider how he might be able to describe such a divine countenance with the best effect. In this situation, fatigued with thought, he fell into a profound sleep; but when he awoke, he perceived, with amazement, that the likeness of the Virgin had been painted in the interval, with so much beauty, sweetness, and devotion, that he exclaimed with a loud voice, struck with terror—A miracle! a miracle! The report spread every-where; the church was soon filled with spectators, who paid a small gratuity for the sight to the painter and the priest, and this figure of the blessed Virgin has been looked up to with implicit faith and adoration ever since by all those who profess the

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tenets of the Roman-catholic belief as the work of a celestial being.

Another of the paintings represents St. Philip travelling from Bologna to Modena, where he found some boys playing under a tree, and blaspheming, for which he reprimanded them: they in return using abusive and injurious language against the saint, the thunder instantaneously came down from heaven, split the tree to pieces, killed two of them, and the others, terrified at the sight, ran away for preservation. But that in which the highest perfection of the art may be said to concentrate, is the famous Madonna del Sacco in fresco, in one of the cloisters, by Andrea del Sarto. Michael Angelo and Titian used to say, they could not sufficiently appreciate its merits; and that in all probability it would never be equalled. Opposite this church appears an equestrian statue of Ferdinand I. grand-duke of Tuscany, cast in bronze by John di Bologna. On the horse is this inscription: "*Dei metalli rapiti al fiero Trace.*"—I thought it but a very middling performance.

Another church worthy of observation is called Santa Croce, which is in length 440 feet, and in width 128 feet, with a cupola at top, and was designed by Arnolfo, who built the Duomo.

Travellers principally visit this church on account of the paintings it contains; together with the tombs of some of the most celebrated men Italy has produced. The first, to the memory of Michael Angelo, is on the right of entrance; and

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has three statues of marble below the urn, representing Sculpture, Architecture, and Painting, in mournful attitudes, which strikingly indicate the general sorrow felt for the loss of genius. Over the urn is the bust of Michael Angelo, in marble, with three crowns, and the following appropriate motto: "*Tergeminis tollit honoribus.*"—The three figures are the works of different masters. On the base of the sepulchre is the following epitaph:

D. O. M.
Michaeli Angelo Bonarotio
E Vetusta Simoniorum Familia
Sculptori, Pictori, & Architecto
Fama omnibus notissimo
Leonardus Patruo Amatiss. & de se optime merito
Translatis Roma ejus ossibus, atque in hoc Templo
Majorum suorum sepulcro conditis
Exortant Sereniss. Cosmo I. Med. Magno-Etr.-Duce
An. Sal MDLXX *vixit Anno* LXXXVIII. *Dies* XV.

No artist can contemplate the genius of this uncommon man without humiliation. The powers of his mind were so superior and unlimited, and so incessant was his application, that in the short space of human life he acquired a knowledge of the three most difficult and laborious arts; which the magnificent dome of St. Peter's church at Rome, the great picture of the Judgment-day in the Sistine chapel of the Vatican, and the abundance of fine sculpture he has left behind him as ornaments to Florence and other cities, indisputably testify and confirm.

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The tomb opposite Michael Angelo's was erected by subscription in the year 1787, to the memory of that great Florentine politician Niccolo Macchiavelli, who died in the year 1527; and on it is the following inscription:

"*Tanto nomini nullum par Elogium*
Nicolaus Macchiavelli
Obit An. A. P. V. MDXXVII."

The sepulchre of the famous astronomer Galileo, and that of the great mathematician Viviani, are also within the walls of this church.

Among the paintings, which are too numerous to admit of a description, are some ancient ones in tolerable preservation, said to have been executed by Giotti and Cimabué, who were among the restorers of the art of painting in Italy.

Having spoken of the tomb of Michael Angelo, it may not be irrelevant to observe, that the house is still remaining at Florence in which he lived, and continues in the occupation of the family of Buonarotti his descendants. Some of his works are now to be seen within; and the gallery, which he himself erected, has been filled with pictures, sculpture, and other rare things, at the expense of the present owner.

The Palazzo Vecchio, or the old palace, is a dismal structure, built after the designs of Arnolfo. Attached to it is a square brick tower, 275 feet in height, which finishes on the top with projecting brackets and military battlements. The turret on the tower contains a bell, said to weigh

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17000lbs. and which is supported between four immense columns. On one side of the principal entrance into this palace is a gigantic marble statue of Hercules by Bandinelli, and on the other that of David in his youth by Michael Angelo. The plan of the palace forms a square, with a court-yard in the centre, surrounded by a loggia. The columns that used to enclose this loggia were of brick; but a Florentine architect undertook to remove them (as they were decaying very fast, and carried the whole weight of the upper stories), and to introduce in their stead others of stone, which he did, without the least damage to the superstructure. Above stairs is a magnificent hall for public occasions, 165 feet in length, sixty-eight feet in width, and of a proportionate height, lighted by windows at each end. On the ceiling the most remarkable events of the city of Florence, and of the house De' Medici, are painted in handsome pannels by Vasari. In the side-walls are niches, in which are placed statues and groups of figures; some representing the labours of Hercules by Rossi, capitally executed. Over the principal door is a representation of the twelve Florentines who, by various potentates, were sent at the same time as ambassadors to Boniface VIII. on which singular occasion the following lines were written by Verino:

Romanae merito Antistes Bonifacius Urbis
Cum Florentinos diversis partibus orbis
Vidisset Romae regum mandata ferentes
Terrarum semen tum quinta elementa vocavit.

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Many other specimens of painting and sculpture in this palace I shall pass unnoticed, proceeding to the beautiful groups and statues which are deposited in the open arcade immediately opposite. The most conspicuous among these are the figures of Judith and Holofernes, in bronze, by Donatello.

The next is a bronze statue in the character of Perseus, with the right-hand grasping a sword, and the left holding up Medusa's head, with the dead body below. It is by Benvenuto Cellini, and is a capital performance.

Another group figurative of the Rape of the Sabines is equal, if not superior, to those I have just described. It consists of three figures in marble, by John di Bologna. The principal one represents a Roman soldier in the prime of life, and of a robust body, carrying away by force a delicate young virgin, who is struggling to get from his arms. On the ground lies an old man, supposed to be her father, who, in attempting to rescue his daughter, was thrown down by the ravisher. The resistless passion of the soldier; the terror and despair of the maid; the anger of the aged parent, on whom she calls in vain for help; are well executed. Beside these are a few bass-reliefs and other pieces of sculpture; and then we come to the consideration of the stately fountain designed by Ammanato, situated near the old palace in a handsome square, and only a few yards from this arcade. It was put up in the reign of Cosmo I. and consists of an immense octagon marble basin, supplied with water by various

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jet d'eaus. In the middle is a colossal figure of Neptune riding in a car in the shape of a conch, drawn by four sea-horses, two of white and two of mixed marble; three figures of tritons are between his legs. The sides are fancifully adorned with children, marine shells, cornucopias, and other devices, in bronze: four figures are placed round the basin, male and female, in bronze, larger than life; the male represent sea-gods, and the female Tethys and Doris, with other figures. In short, the whole is beautifully disposed.

Almost contiguous to this fountain is an equestrian bronze statue on a marble pedestal, of Cosmo I. grand-duke of Tuscany, by John di Bologna. It was erected by Ferdinand I. in honour of his father. On three sides are bass-reliefs, shewing the coronation of Cosmo at Rome. His triumphal entry into Sienna, and his being created when a boy duke of Florence by the senate. On the fourth side is an inscription, merely recording that Ferdinand I. erected this statue in the year 1594 to the memory of the best of princes.

The next grand object which presents itself to observation is the royal gallery, so highly celebrated in every part of Europe for its superb and extensive collection of sculpture and paintings, both ancient and modern.

For this public museum the Florentines are indebted to the munificence, taste, and researches, of the Medici family; who having accumulated an immense fortune by the commerce of the Levant, resolved to expend a great part of it in the laudable enterprise of acquiring as many of the works

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of the ancients as they could from every part of the globe for the revival, cultivation, and establishment of the fine arts in their own country.

This family continuing to grow in power, riches, and esteem, were at length declared the lawful sovereigns of Tuscany: and after this accession of greatness, they still went on to increase the collection; and on that account the fabric in which they are now deposited, was begun in the year 1564 by Cosmo I. upon the designs of Vasari, as an advantageous place for their exhibition. The building is situated on the banks of the Arno, and forms three sides of a quadrangle: the end which connects the two sides is much the shortest; consequently the open area left between them is in the shape of a long parallelogram. The lower part of this structure consists of a colonnade, and is in part appropriated to different offices of the government. Above, is the royal gallery itself, which continues round the area before mentioned. The three sides are 970 feet in length, by only twenty-two feet in width. Badly adapted for light as I have represented the great gallery of the Louvre, this I must confess admits of still stronger objections: and when we consider it to have been designed and erected by Vasari, who excelled in painting as well as in architecture, it is not a little surprising that so great a master should have contrived a gallery altogether inadequate to display to any advantage the many productions of art it was intended to contain.

In the first place, by the ceiling being rather low, and the light derived wholly from the up-

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right sides next the open area, the pictures which hang against the walls opposite, receive so small a portion of light, and in such an improper direction, that it is with difficulty in any situation whatever you can get even a tolerable view of them.

Equally unfortunate is it for the sculpture as for the paintings. On the right and the left sides of the gallery are placed the statues and busts at a small distance from each other, forming two rows, which make an appearance irresistibly captivating on the first entrance; but after a calm and dispassionate enquiry the spectator cannot but lament that the light has been so injudiciously brought into these apartments as to be of serious injury to the beauty of the exhibition. The statues and busts on the right-hand are placed with their backs toward the light, by which means their front parts are thrown completely into shadow, while those most uninteresting have all the light, which is of no use to them; and this is certainly unavoidable, because when walking down the gallery the statues should undoubtedly face the spectator. The statues and busts on the left-hand side are visited by the light in a manner no more desirable nor advantageous. It comes upon them in almost a horizontal line, by which they are deprived of all that contrast of light and shade so essential to their meaning, beauty, and effect. But what makes it more to be regretted is, that as the gallery is the uppermost part of the building, the light might have been introduced from above with the greatest ease, and without any additional

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expense. Thus, had there been a vertical light in the centre of the ceiling, a collection like this must have presented a sight almost beyond a parallel. The rays of light would then have been conducted obliquely, both on the paintings and sculpture: an effulgence of light first striking on the forehead of a statue—on all the prominent features of the face—and by sweet gradations running down the whole body, mingled with shade, imparts a seeming reality to the imitation, which is the end and perfection of art.

Quitting the vestibule, which contains a few animals and figures, you come immediately into the great gallery itself. The ceiling is ornamented with paintings of the Florentine school, representing subjects taken from mythology, and adorned with arabesque ornaments in fresco. Near the ceiling are painted in a line round the walls about 500 portraits of the most illustrious men in arts and arms who have lived since the fourteenth century. They are arranged in chronological order, and make one of the greatest curiosities in this famous emporium. This method of commemorating renowned characters was begun by Paul Giovio, bishop of Nocera, who, upon the revival of letters, undertook to collect together the portraits of great and public men in his country villa near the city of Como. Afterwards the grand-duke Cosmo I. sent an eminent painter to his house to make copies of them; and since that time 400 others have been added, either from nature or after original paintings, which make up the number at the present day. From time to

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time copies have been made from them, either for different purposes of literature or for presents to foreign countries. The paintings which hang against the walls are principally by the Florentine school, and their subjects from holy writ.

The statues, antique and modern, are about sixty in number. Among them is an exquisite copy of the group of Laacoon by Bandinelli; Hercules killing the Centaur (but this is reckoned not so excellent in expression and anatomy as that by John di Bologna at the end of the old bridge); a Bacchus and a faune, antique; a Bacchus and a faune by Michael Angelo; a Bacchus and a Venus half-clothed; and many others. Intermixed with the groups and statues are about 100 busts, representing the Roman emperors, philosophers, and various great personages of antiquity, both male and female. The busts of the emperors are credited to be strong resemblances; added to which, the sculptors have certainly taken care to delineate the vices and virtues for which they were individually hated or beloved. The Romans were remarkable for the use of emblems; and in all probability, when the vices and virtues of each character were not visible in the countenance itself, they have nevertheless made them appear in the busts from motives of morality, without destroying the likeness of the original: otherwise it would be somewhat puzzling to assign a cause, without the aid of superstition, why the Roman emperors any more than other men should never fail to have stamped on their faces by the hand of nature such distinguishing and unerring impressions as publicly proclaim the bad and good

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actions of their lives. Thus, in the bust of Caligula we see that cruelty and baseness which made him a curse to Rome and a scorpion to mankind. So, on the other hand, in that of Titus are delineated the goodness and beneficence by which he became the delight of the world, and precious to the heart of every subject who lived under his sceptre. Again, the bust of Cæsar neither denotes the shocking depravity of the one nor the exalted virtue of the other, but may be selected as a middle example between the two extremes. In it we discern too much courage to be cruel; too much magnanimity to be villainous; and too much genius for artifice: at the same time it as strongly demonstrates pride, glory, and ambition, to have formed so great a part of his character, that honour, public faith, and justice, he could sacrifice without remorse whenever they stood in the way of his aggrandisement, interest, and power. Similar observations might be made with equal truth and propriety on almost every bust in the collection; which is a proof that the ancient sculptors generally endeavoured to unite the portrait of the mind with that of the man.

Adjoining the great gallery are different chambers, which contain such works as could not be conveniently deposited among the principal collection. In the first are some statues, busts, and bass-reliefs. In the second the walls are adorned by paintings from the history of the New Testament. In the third chamber are paintings by Tuscan artists, chiefly Florentines. The next chamber is the celebrated octagon tribune, twenty feet in dia-

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meter, lighted from a cupola above. The dome within is covered with shells of pearl, and the floor is of variegated marble. This room, before the French sacked Florence, boasted the well-known antiques of the Venus de' Medici, the little Apollo, the Wrestlers, the Arrotino, and the Faune; and, owing to the good distribution of the light, they must have been seen in the highest perfection. The wooden pedestals on which they stood are still remaining.

In other chambers are paintings, many from the Dutch school; and other works of art, particularly the fine antique hermaphrodite, of white marble, reposing upon a lion's skin. The face and the neck resemble a woman's, and the masculine parts are naturally expressed. A similar statue to this is in the Villa Borghese at Rome. There is also a beautiful group of Cupid and Psyche, brought from Rome: the two figures embracing each other are finely executed.

In the cabinet of bronzes are capital copies from those antiques which used to stand in the tribune. The celebrated Mercury, by John di Bologna, springing into the air from the head of a zephyr, displays all the beauties of art.

The thirteenth and fourteenth chambers contain that unique and extraordinary collection, consisting of 422 portraits of renowned masters, painted by themselves, and the statue of cardinal Leopold, who was the first projector of this method of assembling the likenesses of distinguished artists. Among them I discovered the head of

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Sir Joshua Reynolds, which I thought reflected great honour on the English school. The portrait of Northcote is evidently an early performance of that master. A full-length portrait of Moore, who died at Rome, is a tame but correct performance; and the profile of Mr. Prince Hoare, made up all that I saw from the pencil of British painters.

In the fifteenth chamber is a variety of Greek and Latin inscriptions, sepulchral ornaments, bass-reliefs, busts of philosophers and famous men, hieroglyphic fragments, and Egyptian idols. This was the ancient vestibule to the great gallery before the present stairs were made.

Passing by a few other things of less importance, the traveller is immediately ushered into the new grand saloon, called the theatre of Niobé, which contains the famous group (mentioned by Pliny) of her unhappy family. It now consists of sixteen Greek statues, and was brought from Rome by Leopold. The figure of the mother, without doubt, is the most to be admired. Niobé is fabled to have been the wife of Amphion, daughter of Tantalus, and mother of many children, who were all handsome: and, what is very natural to women, she gloried in them, and imprudently despised Latona, because she had but two. Latona, enraged at the insult, commanded her own children to kill those of Niobé with arrows; and, in obedience to their mother, Apollo destroyed the boys, and Diana the girls. After this Niobé, according to Homer, was changed into a stone. The following lines were intended to shew the merit of the statue:

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" *Le fatal courroux des Dieux*
" *Changea cette femme en pierre:*
" *Le sculpteur a fait bien mieux—*
" *Il a fait tout le contraire.*"

The contour of the principal figure exhibits a tender mother trying to shelter from destruction her offspring, totally regardless of her own safety. By the judicious disposition of the drapery, which is sparing, the beauty of her form, and character, are displayed to admirable advantage. Her children are represented on the right and left, in writhing attitudes of torture, transfixed with arrows. Opposite the mother stands Amphion, in a distressed and imploring attitude.

Hogarth has observed, in his Analysis of Beauty, that the authors of the group of Laocoon have chosen to be guilty of the absurdity of making the sons half the father's size, though they have every other mark of being designed for men, rather than not bring their composition within the boundary of a pyramid. Equally true is it, that the children of Niobé seem to have been designed for men and women also; yet they bear but a small proportion to the size of either their father or mother: nor are they so placed as to form a pyramid, being all distinct figures; and in this respect they differ from the Laocoon. I am, however, inclined to think, with all due deference to so great an opinion, that a more sentimental reason might be urged as the cause of this disproportion. Suppose that the sons of Laocoon had been made as large as the father himself, by varying

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their attitudes and locality, there would have been no difficulty in preserving that figure which Hogarth thought so essential to beauty.

Each group ought to be considered as a figurative memento of unjust and cruel vengeance. Niobé lost all her children, only because she spoke too highly in their praise; and Laocoon, with his two sons, perished, because he wisely objected to the wooden horse being admitted into the gates of Troy. For this rashness the gods, enemies to that city, had resolved to punish him: thus, when he was sacrificing to Neptune, as the priest of Apollo, two immense serpents came out of the sea, entwined themselves round the bodies of him and his two children, and fastened upon them till they died. Hard as it may appear that Laocoon should become a victim for doing what he thought most conducive to his country's welfare, it was much more so that the two children, who were perfectly innocent of their father's conduct, should be condemned to the same sufferings and punishment. This the ancient sculptors who composed the group, and who studied mind more than matter, were aware of: and as they had determined on one hand to record in marble the injustice of the decree, so on the other they were by no means inattentive to give as much force as they could to the representation of the tragical event; for which purpose they have introduced the sons of Laocoon as two helpless unoffending boys, tortured by serpents, that they might in the first instance produce a stronger effect by the aggravation of the father's anguish and solicitude, and in the second

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excite more pity and commiseration than they could have done without the use of such an auxiliary: nor would the story have found so ready an admittance to the heart, nor have applied so forcibly to the particular feelings of parents, or to the passions in general, had they been executed to the full stature of men. Interest and compassion are generally felt in proportion to the strength or impotence of their objects: the slaughter of an ox does not affect our humanity so much as the bleeding of a lamb; nor is the assassination of a man half so shocking to our nature, as the murder of a child destitute of all means of defence.

The same arguments may be used in regard to the family of Niobé: and there is every reason to suppose her children were represented by the sculptors of small stature as an emblem of juvenile innocency, and as objects more suitable to our protection, sympathy, and love, as well as with an intent of imparting a more powerful effect to the afflictions of the mother, and raising the tragedy at once to the highest pitch of human calamity.

The subject of these two sad stories from heathen mythology is somewhat similar to the one already related, which had reality for its foundation, and was attended by circumstances infinitely more horrible and inhuman—I mean the fate of Ugolino and his family at Pisa; but the representation of which I believe has never been attempted in sculpture.

Leaving this temple of the fine arts, and crossing the Arno, you come in a few minutes to the

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Palazzo di Pitti, which is the town residence of the grand-dukes. This building was begun upon the designs of Brunellescho, by Lucca Pitti a Florentine gentleman, who ruined himself by the expense; and it was afterwards purchased by Cosmo I. as a suitable habitation for the dukes of Tuscany. In length it is 458 feet, or thereabouts, and three stories in height; but the top story does not extend so long as the lower, having only thirteen windows, which are four less than those below. All the windows have square heads, and are recessed in semicircular arches. The lowest story has but ten windows, five on each side of the entrance, exclusive of small square windows in the piers; and the whole of the front is covered with rustic stone-work (as it is called in England), which has a bold and durable appearance. An open arcade at each end projects at right angles from the front of the building, and terminates the elevation. The palace is entered through a large archway in the centre, which leads to a court behind, with an open side toward the gardens. The other three sides consist of three orders of architecture, one over the other, forming loggie or colonnades: the first is of the Doric, the second of the Ionic, and the third of the Corinthian, with appropriate entablatures. This part of the building is quite different in its style from the façade, of a much later date, and was designed by Ammanato. Facing the archway is a grotto, and a basin within of an oval form, with various jets d'eau, that throw water up to a great height. Moses is here represented by a colossal statue of porphyry. Two,

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other fountains, fancifully executed, embellish the sides on the right and the left: one has two statues of marble—Pasquino supporting Alexander; and the other, Hercules and Antæus; both after the Greek manner. On the right hand is a handsome staircase leading up to the state apartments, which are square and oblong in their forms. Some of them are rather dark, owing to the paucity of windows; but superbly fitted up, and richly gilt. The ceilings are either coved or domed, beautifully painted with fabulous subjects, by Pietro da Cortona, and other capital masters of Italy. The walls are hung with rich tapestry, manufactured at Florence: and some of the floors are laid with ornamental wood, imitating black and white marble squares; others are of composition, highly polished, to imitate marble, as is the fashion at Venice; and there is one wholly of porcelain china, which is very elegant in its appearance, but slippery to walk on. The dado part of the rooms is painted in fresco, expressing pannels, fruits, and flowers. The architraves round the doors are of Tuscan marble. The doors are of the wood of the country, painted white, and glazed, with mouldings richly gilt; and in the several chambers are fine slabs and tables of mosaic, mother-of-pearl, porphyry, verde-antique, and other rich marbles. The climate being very mild, there are no fire-places, except in the private rooms, and they are seldom used. These state apartments were heretofore adorned with a superb collection of paintings; but when the French visited this agreeable city,

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their sense of public justice was not sufficiently powerful to resist the temptation these rich treasures of art held out to them. As a proof of the veracity of this accusation, the empty frames are now seen hanging against the walls as a dumb, yet expressive, testimony of their grateful return for the hospitality they were treated with at Florence.

Appertaining to this palace are the gardens of Boboli, which I thought by far the finest at Florence, and, with a very few exceptions, I might say in Italy. They consist of a very agreeable variety of hill and dale. The cultivated and the wild parts are judiciously and pleasantly contrasted. The thickets, the lawns, and the alleys, are laid out with more freedom and taste than is generally seen on the Continent. They are also embellished with a profusion of marble statues, vases, temples, orange-trees, and flowers of every sort, and may be said to partake of the enchantment of fairy land. Immediately behind the palace are the remains of half an amphitheatre, which in past times was used for public games and feasts. Several rows of the marble seats are still perfect; and round the upper seat are niches containing figures. At the upper end of the gardens is an insulated fountain upon a large scale; and over the basin belonging to it—which is of granite, twenty-two feet in diameter, cut out of one piece—is placed a colossal statue of marble, representing Neptune. At his feet are three other statues in a sitting attitude, signifying the Ganges, the Nile, and the Euphrates, which conduct a large quantity of

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water into the basin. This work was designed, if not executed, by John di Bologna, and is a magnificent composition. Many other fountains, statues, and grottos, are seen as further ornaments in different parts of the gardens; but the description of them would be too tedious to the reader.

In these grounds the grand-dukes and nobles were accustomed to hunt the wild boar with bows and arrows.

Not far from this palace is the Museum of Natural History, founded by Leopold, containing productions that merit the contemplation of the philosopher, and which fill sixteen chambers and two galleries. Among them is a vast collection of anatomical figures, in wax, executed to the size of human nature, with a description of the muscles from the best authors: and in another apartment is a series of all that relates to midwifery, comprehending the most difficult surgical operations that have been experienced under every unfortunate circumstance of child-birth. The explanatory figures and examples are so well formed and coloured, that on the first view they appear to be real, and startle the spectator. In an adjoining gallery and rooms is an extensive collection of birds, fishes, insects, shells, &c. labelled with their respective names. In two chambers underneath are kept the quadrupeds; and in another chamber are seeds, flowers, leaves, roots, woods, gums, and fruits and plants excellently imitated in wax, with a curious collection of real plants and herbs, dried and pressed between paper, marked with their different names. From

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the rooms containing the vegetable, you pass into others containing the mineral and fossile, worlds, together with stones and gems of different kinds. There is also a collection of petrifications of plants and animals, and large fragments of petrified wood, which bear a polish equal to marble. In a garden connected with the museum is a multitude of plants, both native and exotic; and in a saloon appertaining to it are collected together all the Tuscan minerals. In another place are preserved various productions from the industrious islanders of the Pacific Ocean.

This museum is opened every day for public inspection.

In the square of Santa Maria Novella stands a church, built in the thirteenth century, which was thought by Michael Angelo to be so beautiful in the interior, that he distinguished it by the fond appellation of his spouse.

In length it is 308 feet, in width eighty-four feet, and in the cross part 194 feet, divided into a nave and two aisles by stone-clustered columns of the Gothic description, which carry a groined ceiling over the centre, and with the pilasters against the walls support the groined ceiling over the aisles. The floor is of variegated marble, and the interior contains many fine pictures; but the architecture presents a mixture of the Italian, Gothic, and the Grecian, in a bad taste, which would make it difficult to account for the high encomium Michael Angelo attached to it, did we not know that what we denominate in England the true Gothic was never understood nor practised

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in Italy. On the other hand, it must be confessed, that it is uncommonly pleasing in the proportions of the nave, the aisles, and the whole interior; and in all probability it was the symmetry of these great divisions that made this structure so agreeable to his mind, without having that regard to the consistency of the smaller parts which the perfection of Gothic architecture in this country has rendered indispensably necessary.

On the day before the feast of St. John, called the Protector of Florence, stages are erected round the square in which this church is situated, in the shape of an amphitheatre, for the accommodation of the multitude who assemble here to behold the chariot race, a game instituted by Cosmo I. in the year 1563, in imitation of those of the ancient Romans.

Several theatres are opened at certain seasons of the year; but the two handsomest are similar on the plan to that at Leghorn. The box set apart for the grand-dukes is placed in the centre, opposite the stage, occupying two or three tiers of boxes in height, with appropriate decorations. The door that leads into the pit is also generally in the centre, under the royal box, and is as commodious for entrance as the boxes themselves. All the boxes are let out to the nobles and wealthy inhabitants, so that strangers go into the pit from necessity; nor is there any other part of the house for the reception of the lower orders of society, which is the case every-where in Italy.

Thus, having imparted some reflections on the most striking objects contained within the walls of

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Florence, I shall conclude, by observing, there are several palaces, villas, convents, churches, &c. of an inferior description in its vicinity, which may be found to recompense the examination of the more curious*. And at the distance of eighteen miles is the monastery of Vallombrosa, remarkable for the brooks and thick woods with which it is surrounded. This scenery Milton poetically alludes to in the following lines:

> " Thick as autumnal leaves that strow the brooks
> " In Vallombrosa, where the Etrurian shades
> " High over-arch'd embow'r."

The distance from Florence to Rome is reckoned 173 English miles; and the manner of performing this journey is either by the post or the vetturino. I chose the last, as being more suitable with my views. *Vetturino* signifies, in Italian, a man who lets out carriages for the use of travellers. I hired a chariot and three mules, which are placed like three horses in our short stages, only the man who drives them rides upon one of the pole mules, and guides the leading mule with a pair of long reins. They travel about thirty miles per day, and put in at night; but by going slow, though it oftentimes becomes tiresome, you have a better opportunity of making

* On the Continent all the best buildings are within the walls of the cities. It is not the custom among foreigners, as it is in this country, to have magnificent seats at a distance from the capital; on which account there is not that pleasing variety in travelling through France and Italy as is generally experienced in England.

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observations on the country than when travelling by the post.

The road to Sienna is extremely mountainous, but very agreeable in other respects; and the landscape abounds in hills, covered with vines, olives, cypresses, firs, &c.; and here and there an old castle, or a deserted village, by breaking in upon the foreground, contributes to make it beautifully picturesque. A few miles out of the road, to the right, is a place called Volterra, famous for some antique remains, mineral waters, and quarries of coloured marble and alabaster. In approaching nearer and nearer to Sienna, the country assumes a less hilly and romantic appearance, but with more extensive views: and when at a great distance from it, the lofty tower of the city palace, and the campanile belonging to the cathedral, may be easily discovered. The accommodation even of the best inns upon this road is intolerable, and must be more particularly so to the ladies. The bed-chambers have bare white-washed walls; floors paved with bricks or tiles; straw-beds, without a morsel of furniture—frequently three or four in a room; coarse linen, not half-aired: in short, they are destitute of every comfort whatever. And I might with great truth add a few other objections; for I was credibly informed by a gentleman who had several times been this road in the summer season, that you are so tormented with vermin of every kind, engendered by the heat of the climate and the want of cleanliness in the inns, that it would be impossible to sleep for a moment, were it not from the great fatigue travellers daily undergo by

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being compelled to walk up mountains which are so steep that the mules can hardly drag up the empty carriage itself.

The wine of the country, if the people would give it unadulterated, is certainly excellent: but as to the provisions (I mean such as they place before you in these inns), nothing less than imperious necessity, or the appetite of a hungry wolf, could ever constrain you to get them down.

Stopping at Sienna (which is surrounded by a lofty wall), the most remarkable sight to engage the stranger's attention is the cathedral, erected in the thirteenth century, after the designs of Niccolo Pisano. The plan is, as usual, in the shape of a cross, and nearly 300 feet in length. Its style of architecture is what the Italians denominate the Gothic; but it is more properly a bizarre and whimsical composition. The façade surpasses in workmanship, richness, and expense, any thing I ever saw of the kind. Indeed, it is so excessively loaded with statues, canopies, saints in niches, emblems, finials, bass-reliefs, flowers, and other gorgeous decorations, that there is scarcely a foot of plain surface to be seen in the whole front: and after all it is a work more fit to be admired for elaborate embellishments and prodigality of fancy than imitated for true taste or beauty of design. The whole is executed in variegated and choice marbles, and many of the figures are gilt bronze. In the outline and great parts it may be compared with the elevation of the north transept of Westminster abbey, particularly the three doorways, the large circular window in the centre, and

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the middle pediment, with the four pinnacles above. The other external parts of the cathedral are alternately incrustated, on brick-work, with black and white marble, like the stripes of the zebra; with pilasters instead of buttresses, at regular distances from each other, between which are Gothic windows: but the profusion of embellishments is chiefly reserved for the façade alone, as is the prevailing custom both in France and Italy. On the right and left extremities of the front flight of steps stands a column of porphyry; that on the right bears a she wolf, which is the armorial ensign of the city, and on the other is a horse. The columns on each side of the doors (from which the Gothic, or rather Sarascenic, arches spring), and the end pilasters, partake of the Corinthian order. Over them are placed a horse, an ox, a lion, a bear, a monkey with wings, and a wolf, being the arms of different towns or cities formerly subject to Sienna: and above (as if supported by them) stand statues, representing the prophets; making altogether a most heterogeneous mixture, yet inexpressibly rich in its effect.

On the south side of the cathedral is the campanile, forming a square lofty tower; and within is a staircase that continues round a square well-hole up to the bells. The outside of this tower is also striped with black and white marble, like the church itself; and the interior is lighted by six stories of small Gothic windows over one another, increasing in number upwards, and then it ends with a roof of a pyramidal form.

After ascending a noble flight of steps, which ex-

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tend the whole length of the front of the church, you arrive on a broad landing, and enter immediately the interior, which, being lined in every part with black and white marble in streaks, as I have described the outside, produces at first a magical effect. The inside is divided into a nave and two aisles by clusters of columns, and derives light only from windows in the sides of the nave, from a small lantern in the dome, and from two large circular windows of painted glass, one at each end of the building. The ceiling throughout is groined in the Gothic style, and ribbed with cross-springers; and the spandrils of the arches are painted of a deep blue, studded with stars of gold, intended to represent the firmament of heaven. Over the centre of the cross is a handsome pannelled and painted dome, which rests on arches and clustered columns below, and above on small dwarf columns, so as to form a gallery behind them all round. In the aisles are many fine marble altars of Grecian architecture, with sculpture of various sorts, and which appear to be of a much later date than the church. Directly under the cornice which runs round the nave are marble busts of all the popes, set in small recesses, and arranged in chronological order. The pavement is of variegated marble; and towards the east end the floor consists of inlaid figures, in black and white marble. The subjects are from holy writ; and, in order to preserve them from harm, they are kept covered with moveable boards. The pulpit is of alabaster, in the shape of an octagon, supported by marble columns of different colours;

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and the pannels are enriched with figures, part alto-relievo, forming histories from the Bible, of the most exquisite workmanship. The columns rest on wolves' and lions' backs: the wolves are suckling Romulus and Remus. A beautiful white marble staircase, with close sides, enriched with excellent bass-reliefs, leads into the pulpit, and is said to be as old as the church. Under the east end of the cathedral is a small but magnificent baptistery, with three spacious doors communicating to it from a lower level of the ground.

In the library, which is a part enclosed from the north transept, is an inimitable antique group of the three Graces, in white marble, very much damaged. The figures are about three feet high: and it is reported to have been found under the church, where it was probably in former times concealed. This room also contains ten large pictures, explanatory of the noted actions of the life of Pope Pius II. painted in fresco by Pinturichio, who was assisted in the performance of them by Raphael, when only sixteen years of age. Other paintings belonging to the altar-pieces and chapels are to be seen in different parts of the interior.

In the year 1798, the inhabitants of Sienna were alarmed by a dreadful earthquake, which did serious mischief to some of the principal buildings in the city, and particularly to the east end of this cathedral, which was thrown completely down. It has since been rebuilt; but what is most to be regretted is, that although the architect employed to reinstate it did conform to the old

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part so far as to use the black and white marble alternately, yet he did not preserve the same lines; that is to say, the black stripes do not occur so frequently in the new part as they do in the old; by which omission there is a want of resemblance displeasing to the eye. In another instance he has likewise differed from the original. The height of the interior is divided into two distinct stories: first, that occupied by the clustered columns, which bear a continued cornice; and secondly, over them are small pilasters, from which the groined ceiling of the nave springs. Between these pilasters are windows, with Gothic heads, that yield light to the interior. Now, in the new part the columns are carried up the whole of the height, by which means they run through and mutilate the cornice, and of course the pilasters are omitted altogether, so that the groined ceiling of this part of the nave springs from columns, instead of from small pilasters, as before mentioned. Trifling as this may appear to persons in general, I could not help wishing that the architect had more rigidly copied the original, thereby contenting himself with that applause which, in adding to an old building, a close imitation is sure to obtain.

The public palace is a pile of ancient and heavy architecture, standing on one side of a large open area; and belonging to it is a square brick tower of an immense height, which formerly served as a watch-tower. From the top of it is a commanding view of the city and the distant country. In the great hall are various paintings; but that which I thought the most excellent was the Judgment of

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Solomon, by Luca Jordano. He has here represented the real mother of the child, in a prostrated attitude, with her back towards the spectator; and notwithstanding her face is concealed, the painter has so finely conceived the whole of this figure, that the passions of the countenance are amply compensated for by the judicious contour and position of her body.

Many paintings in fresco, of an early date, appear upon the walls of the different chambers in this palace: their subjects are taken from the Grecian and Roman histories. In other public buildings, palaces, and churches, the artist will discover more or less to gratify his curiosity.

An university of some extent is established in this city, where by accident I had an opportunity of observing one of its prevailing customs, practised on a Sunday evening. And here it may not be improper to remark, that Sunday is no restriction, either in France or Italy, to play-houses, operas, or diversions of any description whatever. The churches in Roman-catholic countries being opened every day alike, the Sunday is not reserved exclusively, as in this country, for the holy exercises of devotion.

But in allusion to the university.—A competition takes place at stated periods, between the students in the different branches of their education. For which purpose the upper ranks of society (among whom are frequently their own families) assemble in a large chamber, to be witnesses of their comparative merits and acquirements. Some speak poetry, of their own compos-

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ing, and parts selected from the first classic authors. Others engage in a spirited dialogue, and display their effusions of wit. Some again contend together in the arts of dancing, fencing, music, &c.: and all this is done before the public eye, as a spur to rouse the indolent, and incite the unambitious to emulation and improvement.

The ground on which Sienna is situated is exceedingly irregular, which perhaps may be attributed to the various earthquakes that have taken place from time to time in this city. The houses are mostly built of brick, stuccoed on the outside. The roofs are covered with tiles, and by projecting over the walls the rain drops into the streets in a very inconvenient manner, an evil experienced in all the French and Italian cities. The principal parts of the streets are paved with bricks, laid edgewise, and have a very clean appearance. In the neighbouring mountains are quarries of fine marble, distinguished by the name of the city.

Pursuing the journey to Rome, the next place of any note the traveller arrives at is Viterbo. Within this distance he is compelled to cross eight or ten small rivers, some of which, after a continuance of rain or melting of snow, swell prodigiously by the floods that descend from the mountains, and thereby become impassable, so that travellers are liable to be detained a week or two on the road until the waters abate. But at other times, generally speaking, the water is not more than two or three feet in depth.

Nearly all the way, the country is mountainous and grand, varied here and there with woods and

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wild scenery; but there is a total want of that verdure and cultivation so delightful in England; and in many places the smell of sulphur is so strong as to be hardly bearable.

The fine lake called Lago di Bolsena, is connected with the Mediterranean sea by the river Marta on the right. It is said to be thirty miles in circumference, resembling the shape of a D, and in it are two small inhabited islands. Soon after passing this lake appears Viterbo, where, within two miles of the city, is a pool of boiling water, about fifty or sixty feet across. A low wall has been built round it, to prevent persons from falling in. The water bubbles most in the centre; and the steam arises from its surface in such thick vapours that it is hardly possible to distinguish any person through it from one side to the other. The water is so extremely hot, that you cannot keep your hand in a moment without scalding it; and so sulphureous and offensive is the smell, that it materially affects respiration on a near approach. Several persons have attempted to discover a bottom to it, but in vain. At a considerable distance around, the earth is as white as chalk, and sounds hollow when trodden on. The inhabitants seem to suspect, that in the course of time the eruption may extend to an immense size, and endanger the neighbourhood.

The guide who shewed me this phenomenon related, that in the year 1801 a lunatic threw himself into the water; and his body not being dis-

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covered till the day after, when he was taken out his flesh literally fell from his bones.

The Duomo and other buildings at Viterbo are not likely to engage much of the artist's attention, after those at Florence and Sienna. Travellers generally visit the small church of Santa Rosa, wherein is locked up at the side of the altar a holy relic, representing the body of St. Rosa. It is inclosed in a handsome glass case: the figure is modelled in wax, dressed in a robe, and decorated with flowers and precious stones; but the people are told by the priests that it is the real body miraculously preserved by an order of the Virgin Mary; and under these impressions they prostrate themselves before it, when it is publicly shewn on particular days, with a fervor and a zeal which sufficiently indicate they have never indulged either the inclination or the impiety to pry into the secrets of this consecrated deposit.

Leaving Viterbo, you ascend a stupendous mountain. The road itself is excellent, and in the summer months flowers of various hues and odoriferous herbs grow spontaneously by the way-side. In travelling from one city to the other a variety of picturesque sights occasionally present themselves. Sometimes, when in the vale, a train of mules, laden with merchandise, is seen coming over the top of a high mountain, and the distant tinkling of the bells, which are hung about their necks, affords a simplicity of sound grateful to the rural ear. At other times you meet oxen drawing small carriages of two wheels laden with wheat

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and various articles of traffic. The shape of these vehicles brought to my recollection the Roman cars so often introduced in historical pictures. The oxen are all of one colour, which is a whitish grey, and by being so constantly under the direction of man they acquire wonderful sagacity. An instance of which I was myself a witness of in this route. When walking up hill, one of these laden cars, drawn by two yoked oxen, met me. The driver of them was not in sight, and on a near approach they seemed frightened at a stranger, and ran out of the road down a small sharp bank. I stood still for some time to watch their actions, and to see how they would be able to get again into the road. At first they laboured in the ordinary way to conquer the difficulty of the ascent, which they could not do; but, as if they dreaded the chastisement of the driver, they seemed anxious to accomplish it before his arrival. On a sudden they began to back, till they were, I suppose, fifty or sixty feet from the bank; and then, as if they had communicated to each other their ideas, they set off full speed, and by this powerful effort dragged up the load with seeming ease.

There are two other lakes on this road; the first is a small one called Lago di Vico, which is connected with the Tyber by a rivulet on the left. The other is much larger, called Lago di Bracciano, and is connected with the Mediterranean by the rivulet Arrone on the right. Not far from this last lake I saw the arm of a man hanging on the bough of a tree. By enquiry I found he had

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robbed and murdered a person on this very spot; and after he was executed his arm was cut off and hung up as an example to deter others from committing similar offences.

At a distance of some miles the traveller may discover the domes and towers of old Rome, which to a man in any degree acquainted with the history of her former events must be inconceivably interesting. In approaching nearer to the capital he naturally feels more and more desirous to enter the proud and imperial city that once gave laws to all the world; but now that haughty boast of "liberty, once so delightful to every Roman ear," has degenerated by the changes of time into the degrading tones of vassalage and submission; and we see no longer within her walls the magnificence and riches of her ancient warlike sons.

After crossing the bridge Ponte Molle, you very soon arrive at La Porta del Popolo, which is reckoned the principal gate in Rome.

Notwithstanding all that has been said concerning the magnificence of this entrance, I candidly confess it did not strike me to be so very extraordinary in its effect. Most certainly, as soon as the traveller enters the gates he has a view of the three principal streets in Rome, which present themselves to the eye in a diverging direction; but when he perceives that these streets are not a great deal, if any, wider than some of our lanes, the real appearance of the object falls far short of the prints and the description met with in tours. Indeed, were it not for the two small

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twin churches that divide the streets, and whose porticos immediately display themselves, with the Egyptian obelisk on the left, I do not know where there would be a much poorer sight. Nor, even as it is, can it be said to bear the smallest comparison in point of real grandeur with many of the entrances into our own capital: I mean those at Hyde-park-corner, the top of Oxford-road, or over either of the three bridges. The middle street is called Il Corso, because in it the horse-racing takes place; and at all other times it forms the parade and rendezvous for pedestrians and carriages of the beau-monde: yet even this, which is wider than the other two, I think does not exceed the average breadth of Chancery-lane. So that, however grand and spacious the palaces and public edifices may be, which stand at intervals on each side of it, owing to their great height and the narrowness of the streets, it is not possible to have such a view of them as can impart any good effect to the building or afford much pleasure to the spectator. When travellers penetrate farther into the heart of the city (which, in comparison with London, is very small) their disappointment increases, because they have been accustomed by reading to attach ideas of surpassing grandeur to its outward appearance; and, if we may judge from its antiquities, was most certainly the case in the days of the Romans; but since then, the people have huddled closer together in the valleys, and having dropped into poverty and indigence, the present city exhibits a melancholy and wretched contrast. Even old Tyber himself,

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that river so often sung by Latin poets, and famous in history, is not more in most parts than 300 feet wide. Thus, if you happen to recollect the noble Thames when you are viewing this stream, it will appear no better than a large muddy canal, because in common it contains but a small quantity of water: at the same time, like the Arno, it is subject in rainy seasons of the year, and after the melting of snow on the mountains, to great inundations. Over the Tyber are three bridges, which connect the two parts of the city together: that of St. Angelo has five arches (the two side ones are very small), and is by far the most ornamental: the others, in regard to architecture, are very inconsiderable.

Having thus given a general description of the city, which may be thought rather an unfavourable one, it is but justice to add, that there are many squares, or what the Italians call *piazze*, in different parts of it, which have undoubtedly a handsome appearance; but that is chiefly to be attributed to their fountains, and the sculpture with which they are embellished; for, comparatively speaking, the major part of them are very small, and the largest of them do not at all surprise a man who has been accustomed to see much finer in his own country.

From these observations, and since it is well known that the French have taken away some of the choicest paintings and antique sculpture, it will probably be asked, why should persons now go to Rome? My reply would be—To see and feel those things which the French can never take

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away: to compare cities; to behold her antiquities, connected with the places in which they are found; to tread on classic ground; to examine the numerous treasures of art that are still remaining on the walls of the many palaces and public buildings; and lastly, to see the seat of the Roman government, the capital of that people who first gave a polish to the barbarism of our own island, and thereby sowed the seeds of all her future greatness. But in regard to the professor of architecture, he has all the advantages he ever had. The ancient buildings remain the same. Fortunately for him, the French army did not carry away the coliseum, the fragments of the campidoglio, the pantheon, nor the triumphal arches: and though the modern structures of Rome scarcely exhibit one single example altogether worthy of his imitation, he may, nevertheless, collect and store up a variety of useful ideas from them, and by the discovery of their defects, learn as much what he ought to avoid in the practice of his art, as he is taught by contemplating some of the purest works of the Greeks and Romans what he would do well to embrace and introduce.

Nearly in the centre of the city, on a conspicuous eminence, is situated the capitol; and adjoining to it is a handsome square tower, from which the whole of Rome may be comprehended as it were at one view: on which account it is pointed out to travellers as the most advantageous situation they can put themselves in for that purpose.

The capitol forms a square area, less than the

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quadrangle at Somerset-house. The buildings surrounding it were designed by Michael Angelo. Their fronts are adorned with pilasters, but the parts are too crowded together to please a correct eye. On the south side of it is the Tarpeian rock, which did not appear to me to be above fifty or sixty feet deep; and below is a flat part of the rock projecting out, on which it is thought malefactors were thrown; but I am inclined to think they were precipitated from the top of some building or tower which stood here, as there are many old foundations now to be seen in different parts of the capitol. In the centre of the area, on a modern marble pedestal, stands the inimitable equestrian statue of Marcus Aurelius, executed in Corinthian brass by an unknown artist. So excellent did this statue appear in the eyes of Carlo Maratti, that when he was looking at it one day, he was heard to exclaim, "Go on; dost thou forget that thou art alive?"—The emperor himself is represented in that attitude which it is supposed he assumed when he went out to announce peace to the kings and legates of Persia.—"*Cum Marcus in Syriam venisset interfecto Cassio sibi occurrentibus regibus et legatis Persarum pacem confirmavit.*"—The expression of the head and character of the whole figure seem so perfectly conceived for a great prince and a great philsopher, that I sincerely believe it was never equalled by any other performance. Marcus Aurelius was brave, merciful, and just; and in this unique performance all those virtues are finely exemplified. His right arm stretched out, and his hand ex-

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panded, betoken his compliance with the requests of the subjugated. In his aspect there is a mixture of great sternness with benevolence. His brows are compressed, not with the tyrant's frown, but by the pressure of a long life devoted to public cares, toil, and contemplation. The horse on which the emperor rides, is also an admirable work; in it is to be discovered more of the real than the ideal character of the animal. The head being a little turned, gives more variety and playfulness to the outline as he trots along. The legs are so judiciously and naturally placed, that when it is viewed sidewise at a distance the whole body appears to be in action. Respecting some criticisms which have been made on the tail, supposed to be too short and pointed, they occurred to me to be ill-founded. A long tail, cut quite even at the bottom, has a very formal and cumbersome appearance; and is much more suited for the pomp of a cavalcade than for a horse used by a general in the field, where speed oftentimes becomes necessary. In all probability this statue was made after a favourite horse of Marcus Aurelius, and the tail, as well as other parts, may be a close imitation of nature. Warmly as an artist may express himself, when speaking of this rare antique, still no language nor drawings whatever can do it ample justice; even the equestrian statues by John di Bologna, and every other I have yet seen, according to my own judgment, in comparison with this sink into nothing.

In the court of the Conservator's palace are some remains of colossal statues; among which are two

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feet, seven feet long, supposed to have belonged to a statue of Apollo: also, a hand six feet long; and the colossal head and hands in bronze, said to be of the statue of the emperor Commodus. The group, in white marble, of a lion tearing to pieces a horse, nearly as large as life, was much studied by Michael Angelo, as a production of the first merit. Opposite the staircase which leads to the apartments above, stands a rostral column on a pedestal. It is about sixteen inches diameter, of the Doric order, and has three anchors on the shaft, with the head and the stern of a ship projecting horizontally. This column was formerly in the forum, raised in honour of C. Duilius, who was the first Roman that triumphed on account of a naval victory over the Carthaginians, and for which he was held in so much esteem by his countrymen, that we are told in history the senate ordered a band of music always to attend him when he went out to supper. The various halls and chambers are finely painted in fresco, and contain a valuable collection of pictures, many from the Roman and sacred histories. In the centre of the third chamber is placed the bronze wolf, which is said to have been struck by lightning on the same day Julius Cæsar was assassinated. This wolf was found in the temple of Romulus, and is supposed to be a copy from that by which he and his brother are fabled to have been suckled. One of the paintings represents Romulus marking the boundary line of Rome with a plough.

The dying gladiator in marble, and the shep-

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herd Martius in bronze, used to be among the number of statues preserved at the capitol; but they, as well as many other fine antiques, have been removed to Paris. However, there is still left a collection of sculpture, many Egyptian curiosities, with the ancient plan of Rome on a slab of marble, and the three famous doves in mosaic *, all well worthy the attention of the virtuoso when on the spot.

Immediately behind the capitol is the ancient forum Romanum, now called the Campo Vaccino.

This place once so frequented and renowned for its superb edifices, is now no better than a deserted ruin. Nevertheless, the remains of those buildings, though few and imperfect, are still sufficient to announce to the traveller the great magnificence which prevailed in former ages in this part of Rome. Many of the antiquarians have presumed to affix names to them; but, as there have ever been many disagreements among themselves, in regard to a variety of particulars, it is, perhaps, most prudent to receive the greater part of their opinions as conjecture.

These antiquities are too well known by prints and drawings to professional men to require much elucidation; but, for the information of the lovers of art in general, I will give as intelligible an account of them as I am able, and some dimensions which I took on the spot. The

* I remember having seen a copy of this mosaic in this country.

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remain known by the name of the Vestibule of the Temple of Concord, consists only of six Ionic granite columns in front, with a return-column at each end. The columns have no plinths, except at the two angles, and are four feet three inches in diameter, with capitals in a bad taste. The entablature has no architrave; and the frieze is quite plain, with the following inscription:

SENATVS POPVLVSQVE ROMANVS
INCENDIO CONSVMPTVM RESTITVIT.

The three fluted Corinthian columns of Parian marble, said to have belonged to the temple of Jupiter Stator, have an exquisite delicacy in the execution, and are the most beautiful piece of ancient architecture in Rome. Their diameter is four feet six inches, and their height is said to be forty-five feet, with an intercolumniation of eight feet. Valuable as these must certainly appear in the eyes of every one, and the architect in particular, it is thought they will not withstand much longer the ravages of time. The entablature is nearly all demolished, and the bases and part of the shafts of the columns are under the ground. Their capitals are uncommonly elegant, as may be seen by a plaster cast of one of them, in Mr. Saunders's collection in Oxford-street, which he brought from Rome as a specimen of their rare beauty.

At the foot of the capitol appears the triumphal arch of Septimius Severus. In each front are four fluted columns of the composite order, resting on

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pedestals; and over the entablature is a handsome attic, pannelled for the inscription: all of which is more particularly shewn by the prints we have of it. This arch stands insularly, and was built in the third century of the Christian era, to the honour of the emperor whose name it bears, after his successful expedition against the Parthians: and so durable is marble, &c. in a temperate climate, that it looks nearly as perfect as if it had been erected but a century ago. The beauty of its effect is much lessened by the increase of earth around it, which conceals the lower part nearly as high up as the springing of the two side-arches. On the top, over the centre arch, was formerly a triumphal car, in which were represented the statues of the emperor and his two sons. The vault of the arch is adorned with square pannels, and in them are large embossed flowers, of different patterns. The columns in both fronts are detached in a small degree; and behind them are pilasters, with a faint projection. The entablature breaks round the columns, thereby denoting they were introduced for the purpose of supporting statues of the vanquished, or other figures emblematical of victory, as well as for ornament.

On the left of this arch appears a portico, consisting of ten columns of the Corinthian order, six in face, and two at each return-end; and it is supposed to have been a part of the temple of Antoninus and Faustina. Each of the columns is in one block of Cipolin marble. Their diameter is four feet six inches, and their height is reckoned

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forty-four feet, including the base and the capital; but their bases and part of their shafts are buried in the ground. The cornice is without modilions and dentels, but two members in the bedmould and the corona are enriched. The frieze is adorned with griffons and candelabræ, but the architrave is left plain. This ancient portico now serves for an entrance to a modern church, which has been erected on the ruins of the old temple, and in the front of it is this inscription:

DIVO ANTONINO. ET
DIVAE FAVSTINAE-F. S. C.

A small distance to the right of this portico are the remains of the magnificent temple of Peace, made out of the materials of the golden house of Nero, which stood on the same ground, and of which Suetonius has given a detailed description, somewhat to the following purpose: Concerning the extent and furniture of the golden house, it may be necessary to state, by way of elucidation, that the porch was lofty enough to admit under it a colossal statue, 120 feet in height, and the palace extended, by three colonnades, a mile at least. In the centre was a pond, like a sea, surrounded with buildings that had the appearance of a city. Within the compass of this house were corn-fields, vineyards, pastures, and woods, with a variety of animals, both wild and tame. The interior was overlaid with gold, adorned with jewels and mother-of-pearl. The rooms of entertainment were arched with vaults of ivory, and the ceilings were

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so contrived as to scatter fragrant flowers among the guests. They were beside furnished with silver pipes, for conducting into different parts of the chambers sweet-smelling unctions and aromatic waters. The chief banquetting room was circular, and the inside finishing was a piece of ingenious mechanism, made to revolve day and night, in imitation of the heavenly bodies. The baths were supplied with salt water from the Mediterranean; and with warm water, conducted by rivulets, from the hot springs of Baiæ, in the kingdom of Naples. After this prodigality of expense, Nero used to boast he had at last a habitation fit for a man. With the materials of this palace it is believed the temple of Peace, the baths of Titus, and the amphitheatre of Vespasian, were afterwards partly constructed.

Returning to the temple of Peace, which was built by Vespasian, after his son Titus had conquered Jerusalem.—Nothing of it now remains, except three large arches, which look like the arches of an old bridge, supposing the ground to be the water, and the vaults of them are enriched with octagon pannels; at the same time they do not convey to the common observer any competent idea of that splendour which writers have informed us this palace originally displayed. History records, that it was not only the most superb, but the largest palace in the universe, after the golden house was destroyed; which is rather extraordinary, as the dimensions given of it, if they be correct—viz. 300 feet in length, and 200 feet in width—are nothing uncommon for the magnitude

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of a palace. The exterior is said to have been covered with large sheets of gilt bronze; I should imagine this must allude to some part of the roof or covering of the building. It became a depository for all the riches brought from Syria, as well as for the precious spoils taken out of the temple of Jerusalem: and even the rich citizens put their treasures into it as a place of security, under the protection of the emperor and the senate. Beside which, it was adorned with the finest statues, pictures, bronzes, and other rich ornaments. But, to the affliction of the Roman people, it was destroyed, with all its contents, by a conflagration, and many families were thereby in an instant plunged from affluence into extreme poverty. Herodian, the historian, speaking of this misfortune, observes, they did not know to what cause to attribute this fatal accident, since there had been no lightning. He, however, mentions that a few slight shocks of an earthquake had been felt; and it is supposed there was emitted at the same time from the bowels of the earth a secret fire, which reduced this superb edifice to ashes. Such was the impetuosity of the flames, that the various metals of the building were melted, and by running in all directions in burning torrents nothing could be saved.

There seems to be something so very doubtful in this story, that it is more generally suspected to have been set on fire by the Jews, as a vindictive retribution for the losses they had sustained when the Romans pillaged their city and destroyed the holy temple of Jerusalem.

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A column of marble, which formerly belonged to the temple of Peace, now stands before the church of St. Maria Maggiore. It is of the Corinthian order, fluted, and said to be forty-nine feet three inches in height, which serves to demonstrate the immense magnitude of the structure of which it was a part.

Departing from this temple eastward, to the place of the Coliseum, you pass through the arch of Titus, which is the most ancient at Rome. The bass-reliefs within the arch, immediately under the impost, are of the most exquisite workmanship. On one side, Titus is represented in a triumphal car, drawn by four horses, attended by the senate and the army. Behind the conqueror appears a figure of Victory, with a palm branch and a crown in her hands. Rome triumphant is allegorically shewn before, in the action of driving the car; and the horses are executed in a fine style. In the pannel on the other side of the arch is a representation of the spoils brought from the temple of Jerusalem by Titus, which were exhibited in his triumph; and the vault is handsomely pannelled. Nearly all the exterior decorations of this arch are demolished: they consisted formerly of two columns of the composite order, one on each side, with an entablature above, and over the arch itself was a pannel raised up for the inscription.

The arches of Vespasian and Constantine have three openings in each;—a large one in the centre for carriages to pass through, and a smaller one on each side for persons on foot: but that of

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Titus has but one arch, seventeen feet wide, which answers for both purposes.

The following anecdote may serve to prove how much the Jews, even at this remote period of time, lament the destruction of Jerusalem, and their temple.—They have always discovered a great dislike to pass through this arch, because of the unhappy and humiliating retrospect it revives in their minds; on which account they have purchased of the pope permission to open a small passage on one side of it for their own use whenever they are under the necessity of going this way.

Immediately at the bottom of the capitol are three columns supporting an entablature. It is supposed these belonged to the temple of Jupiter Fulminans; but at this day they are buried by a part of the mount almost as high up as their capitals. A few other inconsiderable remains in the Campo Vaccino I will pass by unnoticed, to take a view of the noble arch of Constantine, which stands in an insular situation, at a small distance from the Coliseum.

This triumphal arch was erected by the senate, and the people, to the honour of the emperor Constantine, as a token of their gratitude, after the happy victory he had gained over the tyrant Maxentius at Pont Molle, about a mile from Rome. In its general figure, it is the same as the arch of Septimius Severus. In each front it has four fluted Corinthian columns of jaune-antique, resting on pedestals. Over the entablature is an attic, the centre of which forms a pannel for the inscrip-

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tion, and the two sides are enriched with bass-reliefs. The columns stand slightly detached, with pilasters behind, and the entablature breaks round them; above which are subplinths bearing statues of the conquered. Between the columns over the side-arches are large medallions, with bass-reliefs, representing the wars and expeditions of Trajan. The vaults within are quite plain, but under the archivolts are pannels, with bass-reliefs. In the upper part of the arch the sculpture certainly is (as has often been observed) much finer than that underneath, and accords in design and execution with the work on Trajan's column, which has very naturally led to a conjecture, that this arch was partly formed out of some old materials from an arch erected to the memory of Trajan. The sculpture underneath, executed in the age of Constantine, manifests the rapid decay of the fine arts at that period. This arch is seen to much more advantage than that of Septimius Severus, because it is not deeper in the ground than half the height of the pedestals of the columns. These triumphal arches are between sixty and seventy feet in height. In the attic parts are small chambers, circular overhead, which both prevented an unnecessary weight on the piers and a waste of materials.

Before I dismiss this subject, it will be proper to observe, that there appears in the works of Serlio a gross mistake, respecting the measure he used in ascertaining the dimensions of these arches. It is there denominated the old Roman palm; (see book iii. chap. iv.); only measuring eight inches and

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a half English. This palm is said to be the width of twelve fingers, divided into forty-eight parts, called minutes: but that this could not have been the real measure he made use of, will not only be proved by the dimensions I took on the spot, but by the testimony of Desgodetz, who has given a detailed account of the principal antiquities of Rome. In Serlio's description of the arch of Constantine, it is said, the middle arch is in breadth twenty-two palms and twenty-four minutes, which only amount (calculating the palm given by Serlio as eight inches and a half long) to fifteen English feet eleven inches and one-fourth. I found it twenty-two English feet in width. Desgodetz makes it twenty French feet* one inch and five-twelfths. The depth of the arch is nearly the same. The two side-arches are eleven palms eleven minutes and a half wide, which is seven feet eleven inches and a half English. Desgodetz says, one is ten feet five inches and one-fourth, and the other ten feet three inches, wide. The four piers are said to be nine palms four minutes each in thickness, which make only six English feet five inches: and I made them nine feet thick each; Desgodetz eight French feet ten inches and one-fourth, which is much the same thing. Again, speaking of the arch of Septimius

* The French foot is 12.785 English inches. Scamozzi published Serlio's works afresh; and although he professed to have corrected many of the errors, this fundamental mistake of the Roman palm he never seems to have discovered, because it is found the same in the last edition as in the first. The palm he used must have been about twelve inches long.

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Severus, we find the middle arch described in Serlio twenty-two palms and fifteen minutes wide, which only amount to fifteen English feet ten inches: and I found it twenty-two feet six inches in width; Desgodetz twenty French feet and ten inches. The other dimensions are also very different. Notwithstanding there is a small variation in some of the parts of these arches, I think it very likely that that of Constantine was intended to be of the same dimensions as the other. The difference between them may have arisen from trifling mistakes, and inattention in those who constructed the last.

Close by the arch of Constantine, appear the ruins of the amphitheatre of Vespasian, commonly called the Coliseum, which still convey the most grand idea of the departed power and magnificence of the Romans. This vast fabric was begun after the emperor Vespasian had triumphed over Judea; and having brought home with him many thousands of Jewish slaves, he condemned them to hard labour in this great undertaking. On the plan it forms an oval, whose conjugate diameter (which I measured myself) is 627 feet; transverse, 520 feet: and the height is said by Desgodetz to be 156 feet, including the whole of the four stories; but now nearly half of the lower story is concealed under the ground. The stone used in this structure is the produce of the neighbourhood of Rome, and is called tiburtina. All the stone-work was firmly bound together with metal cramps: those that were in sight

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have been wrenched out by the poor to be converted into money.

In its elevation it contains three stories of arcades, and above them is a story, with pilasters and small square windows between. The first story is adorned with the Doric order; the second with the Ionic; the third with the Corinthian; and the fourth with Corinthian pilasters, as before mentioned. The columns in each story, except the lowest, are placed on pedestals bearing a continued entablature, and they are all of the same diameter: but they do not come perpendicularly over each other, because as the wall is diminished in thickness on each side in every story, they are necessarily set back with the outward diminution; and by this means the weight of the superstructure is thrown more uniformly on the centre of the foundation, and the walls above are less liable to be thrust out by any internal pressure. Between the pilasters of the upper story are stone corbels, with an inside sinking, supposed to have been intended to receive poles, which were placed round the building, either for the purpose of carrying an awning that was at times stretched over the theatre to defend the spectators from the heat of the sun, or else to support stages of wood*, in order to make additional room on particular occasions. The entablature of

* Pliny mentions, that Valerius of Ostia, a celebrated engineer and architect, built a roof of wood over the great theatre at Rome, at the time that Libo exhibited his games to the people.

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the Doric has no triglyphs nor mutules. The cornice of the Ionic has dentils. The Corinthian cornice has modillions, and the entablature of the pilasters is quite plain; but what seems most extraordinary is, that the Corinthian columns have the Tuscan base, although the Ionic have the attic.

Some part of the double corridores which encircled the theatre, and communicated to the seats, remains as perfect as ever. The pavement on the arch-work is of large bricks, covered with a composition as hard as marble. The lower range of corridores is now inclosed, and used to make saltpetre in. Various have been the accounts respecting the number of persons this amphitheatre would contain. The general opinion is, that it was capable of holding altogether a hundred thousand persons. The way of entering it is through two large archways in opposite directions; and in order to have an advantageous view of the interior, the traveller must ascend one of the staircases (the whole are nearly destroyed) to the upper corridores; but he must step with great circumspection, otherwise he may fall through some of the vacuities which are now in the crown of the arches, and being in many places concealed by small bushes and weeds are very deceiving.

Every lover of architecture must feel deep regret when he recollects that had not this stupendous monument been pulled to pieces by individuals for their own private use, it would have been even at this day nearly as perfect as when first built; and which is fully demonstrated by the exterior part on the north side, where it fortunately

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remains in a complete state with all its stories, to testify to succeeding ages the original magnificence of the whole. Indeed, the late preservation of these interesting ruins is to be attributed wholly to the sensibility of Clement X. who, touched with pity for this venerable pile, and for the heroes who had bled within its walls, strictly forbad the removal of any more of its materials, either for public or private occasions; ordered it to be inclosed with gates; and also constructed round the arena, which is now a grass-plot, small altars, with a larger one in the middle, which he dedicated to the martyrs. A hermit was then appointed to reside in a part of the amphitheatre (fitted up as a dwelling) to take care of it, and to prevent any nuisance or indecency therein. This custom has prevailed to the present times. Benedict IV. followed the example of Clement X. repaired his works, and added other ornaments to the arena.

The proportions of this edifice were in such perfect harmony with each other, that there was nothing gigantic in its appearance, although the greatness of its dimensions never fail to impress every mind with ideas of sublimity. Even that part which still remains, seems happily suited to exemplify many of the arguments which Mr. Burke, in his treatise of the Sublime and Beautiful, has applied to buildings. He says, "Besides "vastness of extent, infinity is another source of "the sublime; that is to say, the eye not being "able to perceive the bounds of many things, they "appear to be infinite, and they produce the same "effect as if they were really so. Succession and

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" uniformity of parts are also what constitute the " artificial infinite. It is in this kind of infinity, I " believe, we ought to look for the cause why a " rotund has such a noble effect; for in a rotund, " whether it be a building or a plantation, you can " no-where fix a boundary; turn which way you " will, the same object still seems to continue, " and the imagination has no rest. But the parts " must be uniform, as well as circularly disposed, " to give this figure its full force; because any dif- " ference, whether it be in the disposition or in " the figure, or even in the colour of the parts, is " highly prejudicial to the idea of infinity, which " every change must check and interrupt at every " alteration, commencing a new series. On the " same principles of succession and uniformity " the grand appearance of the ancient heathen " temples, which were generally oblong forms, " with a range of uniform pillars on every side, " will be easily accounted for. Indeed, there is " nothing more prejudicial to the grandeur of " buildings than to abound in angles, a fault ob- " vious in many; and owing to an inordinate " thirst for variety, which, whenever it prevails, " is sure to leave very little true taste." Now, according to these principles, this amphitheatre may be fairly deemed an excellent example of the sublime in building; for it has greatness of dimensions in its outline, circularity in its form, succession and uniformity in its parts—which consist of arches, piers, and columns, regularly repeated, and the entablatures of the different orders are perfect, and continued all round the circumference—

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so that there is no break nor angle to stop or interrupt the artificial ideas of infinity.

Upon these principles of Mr. Burke, even some of the finest works in our own country might be improved; and, for the same reason, entablatures over columns and pilasters should not be broken round them: particularly if there do not appear to be the same occasion for it as may be perceived in the triumphal arches at Rome, or other structures of a symbolical description, where the breaking of the entablature indicates the characteristic intention for which the columns were so introduced; namely, that of supporting emblems expressive of commemorable events, and in that instance not unappropriate. But where columns and pilasters are employed only by way of decoration to the façade of a building, which has no historical allusion whatever, the practice of mutilating the entablatures should ever be avoided if possible. Again—to set aside for a moment Mr. Burke's judicious objections to many small breaks in architecture—where the entablatures of buildings remain complete and undivided, the columns and pilasters on which they rest become not only ornamental to the elevation, but appear to be placed there for the purpose of utility, and the very best of reasons, that of supporting them. And here, perhaps, I may further observe, that even the noble structure of St. Paul's, and the beautiful front of the banqueting-house, would have had a closer affinity to the pure grandeur and simplicity of true Greek architecture, had the entablatures of the different orders with which they are em-

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bellished been preserved entire and unbroken. The same arguments respecting too great a quantity of breaks and angles are equally applicable to the outline of a plan as to the smaller parts and features which compose the exterior of an edifice.

In Rome there are ten Egyptian obelisks, some very small. The finest among them stands in the Lateran piazza or square, and is supposed to be that which Pliny, in the thirty-sixth book of his Natural History, says was cut out of a quarry in one piece, by Ramesses king of Egypt, and erected at Heliopolis. He further relates, that it was 100 feet high, wanting one; and that the king was so anxious to have it raised up whole, that in order to make the engineers and workmen more careful, he bound on the top of it his own son, so that in case they should let it fall, while they were raising it, they must inevitably have killed the young prince. Cambyses was so struck with the beauty of this monument, that when that city was being destroyed by his army, he ordered the flames to be extinguished as soon as possible, lest it might suffer in the general wreck. It was then taken out of the ruins and preserved, and afterwards brought into Italy on a flotilla made for that purpose. The shaft is of red granite, charged with hieroglyphics.

Pope Sextus V. set it up in its present situation, under the directions of Fontana the architect, after it had been thrown down by the barbarians. The dimensions of it are said to be, including the mo-

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dern pedestal and cross, 140 feet in height, and nine feet square at the base.

That in the Piazza del Popolo was also placed there by machinery, invented by Fontana, agreeably to the orders of Sextus V. It is of the same description, charged with hieroglyphics, and is said to be that which was cut out of a rock by Samnesertus king of Egypt. This was also conveyed into Italy by sea, in the reign of Augustus, to ornament the grand circus of Rome; and is described by Pliny to be 125 feet nine inches in height, but which now only measures, including the modern pedestal and cross, 112 feet. Another, mentioned by the same author, is that which formerly stood in the Field of Mars, cut out of the rock by Sesostris. Augustus Cæsar turned it to the purpose of a gnomon; and as it was erected very near the Tyber, and thereby in danger of being undermined by inundations from the river, as well as by floods from the mountains, Pliny says, the foundation on which it stood was as deep in the ground as the obelisk was high. The others are of an inferior description.

In speaking of an obelisk erected at Alexandria by Ptolemy, Pliny gives a very curious account of the manner adopted to remove it from the quarry and to bring it down the Nile. He says, one Phœnix caused a trench to be cut from the Nile to where the obelisk lay. Then he contrived two broad barges, which he loaded with stones, double the weight of the obelisk itself, so that they might come under it as it lay hollow

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on the banks: when so stationed, he ordered the barges to be unloaded, and they by degrees swam higher and higher, till they at last raised the obelisk from the banks, and in this way it was floated down the Nile to Alexandria. But the greatest difficulty, he observes, was in floating the obelisks across the Mediterranean sea into Italy; and that the frames or rafts made for that purpose were so wonderfully constructed that they were kept for ages, and shewn as curiosities.

The method adopted by Fontana in raising the obelisks was, by first preparing a very strong timber framing, well bolted together, and higher than the obelisk was long. It was made slanting each way, in the shape of a frustum of a pyramid, and was placed directly over the obelisk which was to be raised. A multitude of pulleys was fixed on the top and bottom, and other parts of the framing for the ropes. Iron chains went round the obelisk in all directions, making a kind of open case; and the ropes which ran through the pulleys were fastened to it, and coiled round the cylinders of different windlasses, stationed, in various directions, at a small distance from the object. To each windlass were three horses; and sometimes fifty horses were employed, according to the magnitude of the obelisk. When all things were ready, the horses began to work the windlasses at the same moment, and consequently the obelisk was raised higher and higher by degrees till it was quite perpendicular; then it was lifted from the ground in that position, high enough to be placed on the pedestal prepared to receive it. Underneath the

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obelisk was a strong iron guard on a pivot to steady the weight, while the horses stopped to get wind. These obelisks were moved from place to place horizontally, as we move great weights in this country; that is, by rollers: but in order to prevent the weight thrusting them into the ground, there were provided two frames of wood as planes, on which the rollers ran, and which were moved forward alternately to receive them. In this slow and progressive way the obelisks were got from one place to the other as necessity required.

Not far from the Lateran obelisk is a small edifice called Sancta Sanctorum, which was built by Pope Sextus V. after the designs of Fontana, for the purpose of containing the holy staircase, which was till then preserved in loose pieces in the old Lateran palace. It consists of twenty-eight steps of white marble, about four feet long each, and they are said to be the same that were in the house of Pontius Pilate at Jerusalem, which our Saviour ascended and descended when he was carried before him to be judged. Saint Helena, mother of Constantine the Great, sent them to Rome, with many other much-revered relics; and such is the veneration for this staircase, that nobody goes up it, except on the knees. The steps are much worn in the middle, owing to the great number of devotees and pilgrims who are continually crawling up to the top, where there is a Gothic altar-piece, at which they perform their religious ceremonies, and then they sometimes descend by another staircase at the side.

Upon the ruins of the baths of Dioclesian has

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been erected a modern church, designed by Michael Angelo, and which is esteemed one of the handsomest in Rome. The greater part of its walls belonged to the grand hall of these baths, and by a few alterations this church has been made out of them, in the form of a Greek cross, nearly 400 feet in length each way. The entrance to it is through a rotunda where in ancient days was one of the great boilers that served the baths with hot water; but it now contains the tombs of Carlo Maratti and Salvator Rosa. The interior of the church is extremely magnificent; the walls are adorned with sixteen Corinthian columns forty-three feet high, regularly placed, bearing an appropriate entablature. Eight of them are of Egyptian granite in one piece; the others are composed of brick, with the same proportions, stuccoed over and painted to match. These columns stand at a small distance from the walls; and from a subplinth on the entablature, which breaks round the columns, spring the large groined arches of the ceiling, which they seem very properly placed there to support. The light issues from semicircular and other windows introduced immediately under the groins of the ceiling. In the marble pavement the meridian line of Rome has been traced by Bianchini, an Italian astronomer. The groined ceiling—which is only of plaster and white-washed, no doubt meant for painting—has a mean appearance when compared with the excessive richness of the other parts of the interior. The walls are divided into compartments, filled with large pictures taken from St. Peter's church, and enriched with other productions in

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fresco, by Romanelli and Domenichino. The figures are larger than life, and executed with ability. Another church, circular on the plan, and much inferior to the last, has been made out of the same baths.

These thermæ of Dioclesian, we are informed, were by far the most splendid in Rome; and so extensive that measuring round the four sides they amounted to 4000 feet. It is recorded that many thousand Christians were employed for the space of ten years in erecting them; but in their present state there is great need of exercising the imagination to make them out in any way, since nothing more remains of them than a few broken walls, obliterated incrustations, and old foundations: also the ruins of the baths of Paulus Æmilius discover no more than a ruined portico of brick in the form of a semicircle, with a correspondent corridore and a few niches; and the best description I can give of the remains of the baths of Titus is, that they look exactly like a range of arched coal-vaults, and are destitute of every external decoration whatever. At the end of each is a small square chamber, which is supposed to have been the bathing-place. The walls are covered with stucco, on which is a diversity of paintings and figures similar to those executed in the open galleries of the Vatican, by Raphael and his school, which were done in imitation of them. These vaults appear to have had no windows; and they are now so dark that the paintings cannot be distinguished without a torch, which a man who lives on the spot always keeps for that purpose. The fine group of Laocoon is said to

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have been found in one of these chambers by accidentally removing a wall, which had in all probability been erected to conceal it when the barbarians invaded Italy; and from the same motive it is thought many a fine antique, and other things of value, were cast into the Tyber. At a small distance from these vaults appear the ruins of the seven halls, as they are now called, conjectured to have formed the great reservoir of water that supplied the baths. They consist of long arched vaults parallel with each other, with doorways of communication in the intermediate walls that divide them. They have been plastered all round with a hard and durable stucco. To the height the water rose a kind of tartar has incorporated itself into the body of the cement; which it is impossible to get off. What I have said of the baths of Dioclesian, may with equal truth be repeated in regard to those of Caracalla, which lie at a distance near the Appian-way. In them there is nothing left but a variety of dilapidated thick walls, which formed the several apartments; here and there is a niche which most likely contained statues or other customary decorations, together with the remains of a mosaic pavement, and a few vaults and arches scarcely worthy of observation. Indeed, were it not for the indubitable accounts of ancient writers, in which they have related the vast grandeur and magnificence of these baths, the present ruins of them would afford but very imperfect and unsatisfactory ideas on the subject; added to which, the description given by Seneca (who lived in the reign of Nero,

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and consequently before these immense thermæ were constructed) of the baths of his own time, may serve as a further elucidation of the prodigality and expense which were beginning to be displayed in these public edifices. Comparing the bath of Scipio Africanus, he says, "It was small and somewhat dark, agreeably to the ancient custom, for our ancestors thought that a bath could not be warm enough unless it was close; it was therefore a great pleasure to me to compare the manners of Scipio with our own. In this little nook did Scipio—the dread of Carthage, and to whom Rome was indebted for having once taken that city—bathe his body when fatigued with rustic labours. Under this low and sordid roof he stood, and disdained not to tread so vile and mean a floor. But who is there in our days who would condescend to bathe in this way? A man thinks himself poor and mean unless the walls are decorated with large and precious embossments; unless Alexandrian marble is pointed and inlaid with Numidian roughcast; unless a rich and curiously-variegated plastering be spread upon them in picturesque; unless the roof is covered with glass-work; unless the Thracian stone, once reckoned a scarce and curious ornament even in some temples, now inclose the pools in which we bathe our bodies when enfeebled with fatigue; in short, unless the water is conveyed by a silver spout. I am speaking as yet of common stoves; but what shall I say when I come to speak of our freedmen? What noble statues! what vast pillars supporting nothing, but placed there for mere

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ornament and the vain ostentation of expense! what large and far-sounding cascades! We are arrived to such a pitch of delicacy and extravagance, that we cannot tread but upon the most precious marbles. In Scipio's bath are some chinks, rather than windows, cut out of the stone wall to let in the light. But now we call the baths moth-houses and dungeons if they are not so contrived as to admit the whole day's sun through spacious windows, whereby men are tanned as well as washed, and from the bathing-vessels have a prospect both of the meadows and the sea."

From this interesting letter of Seneca, we may judge with tolerable certainty of the excessive luxury and sumptuousness that must have prevailed in the succeeding ages of the Roman empire in regard to their baths.

Next I will mention some particulars of the two famous columns of Trajan and Antonine, so well known by the prints. The first is now seen in the centre of a little mean square, once an extensive and magnificent place, called Trajan's Forum, and was dedicated to that emperor by the senate and the people when he was prosecuting his wars in the East; but as he did not live to return to Rome, he never had the satisfaction of beholding this flattering monument of public approbation. Dion Cassius says, that the pedestal part was intended for his sepulchre, and the column itself as an historical record of his military glory and achievements. The shaft is formed with twenty-three blocks of white marble strongly cramped, and placed regularly one over the other

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without cement. Upon the top of the capital stands a circular pedestal, which used to bear the colossal statue of Trajan in gilt bronze, but that of St. Peter was substituted in its room by Sextus V. The whole height of this pillar, including the bottom and top pedestals, is said, by Piranesi, to be 170 Roman palms, and sixteen palms diameter at the base of the shaft*. It diminishes at the neck about one-eighth of the lower diameter. Till the reign of Sextus V. almost the whole of the pedestal was buried in the ground, which proves how much the surface of this part of Rome has increased in height since the time of Trajan; but this public-spirited pontiff caused the earth to be removed to the very bottom of the pedestal, so that the column now stands insulated in a square sunk area walled around. There is a small flight of steps to descend to the door which is in the pedestal. A staircase, two feet nine inches wide, winds round a solid newel in the body of the column till it reaches the very summit, where there is an iron railing, from which you have a commanding view of Rome. The steps are cut out of the single blocks of marble that compose the column; and in different parts of the shaft are small chinks or loopholes which light the staircase. On the outside the column is adorned with bass-reliefs, disposed in a spiral line, which seem to pursue the winding direction of the staircase. The subjects of these bass-reliefs are the two expeditions of Trajan against the Dacians. In them are repre-

* The Roman palm is about eight inches and one-half English.

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sented armies on the march, battles, camps, the passing of rivers, &c. This costly column was first worked in pieces, and with so much care, judgment, and attention, that the bass-reliefs appear by their perfect union to have been formed out of the shaft, and the staircase to have been excavated after the whole body of the column was completely erected.

Notwithstanding time has done some mischief to its surface, it still makes a fine appearance, and is astonishingly perfect for its duration of upwards of 1600 years. The figures in the bass-reliefs are about two feet in height, disposed as if walking on a bank of rising ground. Those pretty high up are said to be somewhat larger than those below, but the perspective distance reduces them to an equal size to the eye. They are chiselled with great boldness, character, and spirit, without aiming at that delicate finish more necessary to nearer objects: and in this respect they may be said to bear a resemblance to that style of writing so suitable with history, where laboured periods, a nice polish of words, and splendid tropes, are not at all in unison with the solemnity of the subject, nor in any way requisite to hand down to posterity the simple facts and events of past generations. The whole seems to be the work of the same man, which is not probable, therefore it is to be accounted for by supposing that the assistant sculptors followed in servile imitation the designs of the celebrated Apollodorus, who is said to have been the leading artist in this complicated work. We are further told that the place round this column

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was in ancient times embellished with grand porticos and stately buildings, but at the present day there is not the smallest vestige of any such magnificence.

The column of Antonine stands in the centre of a handsome square, called by the same name, and which is situated on the west of La Strada del Corso, the principal street of Rome. This is generally considered the same column that the senate and the emperor Marcus Aurelius erected to the honour of Antoninus Pius, his father-in-law, whom he succeeded in the government; but upon a closer view of the subject it will rather be supposed to be that which was dedicated to Marcus Aurelius himself, and that the column of Antoninus must have been destroyed or taken away. The shaft consists of twenty-eight blocks of marble, each as large as the diameter of the column; and the staircase being cut only partially out of them, the column is nearly as strong as if it had been solid throughout, and the same may be said of the other column. On the outside it is decorated with bass-reliefs, disposed in the same manner as those of Trajan's. The subjects of them are the wars in which Marcus Aurelius was engaged against the Marcomanni, Sarmatians, Vandals, and other barbarous nations. Among them is a representation of the miraculous deliverance the Roman army experienced during one of these wars. They had passed the Danube on a bridge of boats, and pursuing the enemy with too much zeal, they got at last completely blocked up in an inclosed situation where there was no water, so that the

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whole army were about to perish; but the devout prayers of Marcus Aurelius, their general, brought down from heaven such a fall of rain as instantly refreshed them. The soldiers held up their mouths and helmets to catch the showers that came so wonderfully to their relief; at the same time thunder was sent from the clouds against their enemies to astonish and confound them. By these means the Romans immediately recovered their strength and courage, and turning unexpectedly upon their pursuers in the rear, they made dreadful havoc and gained the victory. This circumstance is mentioned in the Roman history, and it will be found to have happened in the latter part of Marcus Aurelius's reign. Now, the commemoration of that event being upon the shaft of this column may, I think, be urged as strong evidence that it cannot be the same as was decreed by Marcus Aurelius and the senate to Antoninus Pius soon after his death; for were we to admit that its erection had been procrastinated for the space of so many years—a circumstance not very probable—even then it is not likely that a monument raised by public affection to the memory of one man, should be loaded with the heroic virtues and military trophies of another.

Between the pedestal and the column itself there is not that correspondence which we perceive in Trajan's. The pedestal here has the appearance of being wholly modern, owing to its having been cased in the year 1589, when Sextus V. repaired the pillar. The pedestal of Trajan's column is sculptured with old Roman workmanship, repre-

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senting shields, armour, and military weapons of different sorts—whereas the other is quite plain. Including the pedestals, top and bottom, the height of the column is computed, by Piranesi, to be 201 Roman palms, and the diameter at the base of the shaft seventeen Roman palms. In the body of the column is a winding staircase, corresponding in all respects with that I have described in the other. The pedestal of this stands perfectly level with the ground that surrounds it, and on the top is a bronze statue of St. Paul thirteen feet high, placed there when it was repaired as before mentioned.

Having dismissed the two columns, which rank among the principal remains of ancient Rome, I will proceed to the mention of the mausoleums.

The tomb of Augustus was erected in his life-time near the Field of Mars, which lies on the banks of the Tyber; and there is no doubt, as Augustus was then the master of the world, but it was made as magnificent as possible. On the plan it formed a circle like the Pantheon, and its elevation consisted of three distinct stories, adorned with three orders of architecture, one above the other, resting on a handsome solid substruction. The columns of the different peripteres, or circular colonnades, did not come perpendicularly over one another, but each story was placed back on circular internal walls brought up from the foundation for that purpose, so that the external form might have been brought nearly within the outline of a cone. On the top it terminated with a dome, upon which was placed the bronze statue of Augustus. The internal walls, contrived for

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carrying the receding stories, formed arched corridores or catacombs within, all round the building, and in the centre was a handsome and spacious saloon. On the outside, between the pilasters, behind the columns, were niches, in which were placed statues of different gods and heroes; and round the whole building were plantations of cypresses and other mournful evergreens, intended to increase the solemnity of the mausoleum. There was but one door into the interior, and on each side of it was an obelisk by way of ornament; both of which are still to be seen at Rome in other situations*.

The tomb of Adrian was also built during the life-time of that emperor. The form of it was a rotunda on a square substruction. Its elevation exhibited three stories in height, and each was embellished with a distinct order of architecture, like that of Augustus, thereby forming circular colonnades round the building, one over the other. The exterior was completely covered with Parian marble, and the Corinthian columns formerly used in this structure may be seen even at this day; for they were removed from this sepulchre by Constantine to ornament the interior of the basilick of St. Paul—a church without the walls. On the top of the last story were placed various statues, triumphal cars, &c.; and as a finish to the dome was the immense bronze pine-apple, which is now placed in a large recess in the garden of the Belvidere. Why it assumed the appellation of the

* Virgil's 6th Æneid.

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castle of St. Angelo, arose from a story of a miraculous nature, propagated some centuries past; which was, that while St. Gregory was praying, he saw on the summit of the castle an angel, who announced to him that the plague which had greatly ravaged the city would very shortly cease.

This structure is so solid and substantial that it has become a fortified place; and towards the country it is surrounded by a water-ditch, defended by bastions. Within, are preserved the regal ensigns and jewels of the pope, together with the archives which contain all the bulls, the manuscripts, the acts of various councils, and other papers most interesting to the Roman court. A covered gallery, upwards of a thousand yards long, supported by arches, connects the castle and the Vatican together, which was intended for the safety of the pope in times of tumult. In the evenings of particular saint-days in the year, the people display from the top of this building superb fire-works, in conformity with an ancient custom.

The celebrated tomb of Caius Cestus, erected a little before the time of Augustus, in the form of a pyramid, is another instance of the grandeur of the Romans. By the inscription on the side—

"*C. Cestius Sèptemvir Epulonum,*"

we are informed it was built to contain the ashes of Caius Cestus, who was one of the seven persons to whom the direction of the sacred banquets was committed. In height it is about 110 feet, and

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eighty-six feet square at the base. The outside is covered with large pieces of Tiburtine stone, reckoned nearly as hard as marble. A small door on one side leads to the sepulchral chamber in the centre, where the walls have been plastered with hard stucco, and ornamented with arabesques. The ground contiguous to this pyramid is set apart for the interment of those who are called heretics; and here is to be observed among others a head-stone to the memory of Mr. Moore the English artist, who died at Rome.

Beyond the walls of the city, in the Appian-way, stands the sepulchre of Cecilia Metella, wife of Crassus, and daughter of Quintus Metellus Craticus, as shewn by the inscription. This structure appears to have been the most superb of the kind built during the commonwealth; and it is reasonable to imagine, from its general figure, that it served as a model for the sepulchres which were erected in after-ages by different emperors of Rome. It is circular on the plan, of a cylindrical form in its elevation, and about eighty feet in diameter. Below the surface of the earth is a square substruction or plinth, and very near the top is an ornamental frieze and cornice. The frieze is adorned with oxen's heads and festoons. The walls are nearly thirty feet thick, composed of brick, and faced with marble, leaving the space in the centre only twenty feet in diameter, or thereabouts. The height of this building I could not learn. On the outside, at some distance from the ground, is a small square door, which leads to steps that go up to the summit of the sepulchre.

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Pope Paul III. was the first who made a way into the interior through the circular outside wall, exactly where the vault for interment came (the original entrance is still remaining under the ground in the substruction part), and an immense channelled sarcophagus of Parian marble was found therein, which is now to be seen in the quadrangle of the Farnesian palace. Owing to the solidity of its construction, it was used as a citadel in the middle ages during the civil wars of Rome, which occasioned the military battlements and loop-holes now observed on the top to be added, but which evidently were no component parts of the original building.

From the preceding relation of the ancient state of those mausoleums at Rome most worthy of the traveller's attention, I am aware how naturally persons are induced to expect something very surprising even in their remains; but on local examination the traveller will experience no small disappointment in this respect. For instance, the tomb of Augustus has been stripped of all its external beauties by degrees, and has nothing left but two or three bare walls with a few of the arched corridores; also the interior, once the resort of silent and mournful meditation, is now converted into a prophane and noisy theatre for fighting bulls. And the hallowed vaults and catacombs that heretofore inurned the sacred dust of the Cæsars, are at last employed for the degrading purpose of holding coals.

Again, the tomb of Adrian, that superb edifice which was looked upon as an unrivalled display

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of regal magnificence, is now no more than an uninteresting pile of massive stones, and can demand no higher appellation than a barrack for soldiers or a prison-house. And although the sepulchre of Caius Cestius has suffered less alteration from time and the hands of men than those I have already mentioned, yet that is nearly covered with weeds and brambles, and the holy depository that once contained the relics of that revered citizen, is at length become a breeding-place for serpents, toads, and other reptiles. Much in the same condition is the tomb of Cecilia Metella: a great part of it is buried under the ground, and the sepulchral vault within its walls is now inhabited by owls and bats. Also the tomb of the Scipios, situated in a vineyard near the gate of St. Sebastian, is dwindled into a miserable brick ruin; and instead of inshrining the remains of the relatives and descendants of Cornelia, is at this day in the occupation of a poor peasant, and used for no nobler end than as a cellar.

Again, the sepulchre of Menenius Agrippa on the sacred mount, who in his day was the idol of the Roman people, now serves as a stable for oxen; and that which was erected to the individual honour of Scipio Africanus, near St. Peter's church, has become a pump-house.

> Thus great Cæsar, dead and turn'd to clay,
> May stop a hole and keep the wind away.

About a quarter of a mile from the gate of St. Sebastian is a small field surrounded by a kind of ditch, in which you are told the battle between

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the Horatii and Curiatii was fought; but in the Roman history it is stated that the Roman and Alban forces met five miles from the city, and there the famous combat took place between the three twin brothers, chosen out of each army to decide the fate of their countries; so that the cicerone of Rome (who call themselves antiquarians), zealous as they may feel in the cause of truth, and profound as they may be in their researches into past events, seem in this instance to have imagined a circumstance that never existed. Opposite this field is a brick vaulted ruin which they also say was the tomb of Horatia, sister of the Horatii, who was killed by her only surviving brother, because she reproached him for slaying her lover, one of the Curatii. This is very probably the spot where she met him when he was returning in triumph into the city, and may have given rise to the mistake I have just mentioned.

Near the Circus of Sallust is a place called Campus Sceleratus, so named because the Romans used on this spot to bury alive those vestals who had violated their oath of perpetual chastity. The ceremony of this punishment, according to the description given of it by Dion Halicarnassensis, must have been of the most frightful and shocking nature. The offender was first bound down upon a bier, and covered: in this state she was carried through the city, attended by persons of all descriptions, who preserved a mournful silence, to the place of burial, where there was a subterraneous sepulchre, and in it a little bed, a lamp, a few provisions, and a vessel of water. They then

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unbound her and discovered her to the priests, one of whom prayed over her, after which the veil was taken from her, and as soon as she had descended into the vault they drew up the ladder, and immediately threw the earth in upon her till the hole was completely filled up level with the ground. This infliction was in itself so dreadful that many of the unhappy women who had yielded to the impulses of their passions laid violent hands on themselves.

There are still some remains of the temple of Minerva Medica. This building was a decagon 220 feet round within the walls, or thereabout, and what is now to be seen of it consists only of rough brickwork. In the sides are large niches, supposed to have been made to hold statues of different gods and goddesses: a part of the dome, which is of brick, is still standing; and the whole forms a picturesque ruin.

Near the column of Antonine are the remains of the temple of that name, which now embellish the front of the Custom-house. They consist of a beautiful façade, formed by eleven Corinthian fluted columns of white marble bearing a continued entablature, and over them are pedestals with pannels between resembling a low attic. The height of the columns is said to be thirty-nine feet seven inches, and their diameter four feet three inches. Close behind these columns a modern front, consisting of three stories, has been erected, which belongs to the Custom-house; but the intercolumniation of them being rather small, the

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windows which come between the columns have a crowded appearance.

The baptistery of Constantine, founded by that emperor, is an octagon on the plan. The fonts are in the centre, surrounded by a balustrade; and above is a cupola with pilasters, supported by eight columns of porphyry, four of the Ionic and four of the composite order. They are about three feet diameter, and each in one piece of marble. The walls are painted in fresco with various subjects, such as the apparition of the cross to Constantine, the battle he fought at the Milvian-bridge, &c.

The temple of Vesta, situated near the Tyber, is a small circular edifice surrounded by twenty Corinthian fluted columns of white marble in tolerable condition, but the entablature is perished. Contiguous to the columns behind, a wall of marble has been built, which, together with the roof, are modern works. The bases of these columns rest on the pavement without any plinths; and the diameter of the body of the temple is said to be the height of the columns which surround it.

The temple of Venus and Cupid, near Porta Maggiore, in which the antique group of Venus and Cupid was found, is now a complete ruin, and appears to have been circular on the plan.

The circular edifice, about sixty-four feet diameter, within, now called the church of St. Constance, is thought by some to have been the temple of Bacchus, because of certain ancient mosaics in the interior representing children with grapes;

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but others have supposed it to have been built by Constantine for a baptistery. At the top is a circular cupola, supported by twenty-four granite columns of the composite order, sixteen inches diameter, and placed doubly one behind the other. The frieze of the entablature is inflated, quite plain, and the cornice is of the Tuscan order. In the middle appears the altar under which the body of St. Constantine was deposited. The interior is daubed with some miserable paintings; and in the walls, which consist of brick stuccoed, are various niches for faunes and other figures. This temple derives light from circular-headed windows in the circumference of the cupola.

Near the church Laterano appears the temple of the Faune, built in 467, and dedicated to St. Etienne, now called St. Etienne the Rotunda, because it is of a round figure. Within, it consists of two circular ranges of granite columns of the Ionic order, with bases and caps of white marble. Upon the walls appear a great number of paintings, representing the martyrdoms of different saints, done by Pomarancio and Tempesta. The windows in the upper part, which give light to the interior, resemble the Saxon.

The temple of Fortuna Virilis, forms on the plan a parallelogram, fifty-four feet in length, and twenty-eight feet in width. In the front is a portico of four Ionic fluted columns, two feet eleven inches in diameter, made of Tibertine stone, with a return-column on each side. The body of the building is enriched all round with half-columns, two diameters and a quarter apart, bearing

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a continued entablature with an enriched frieze, which has suffered greatly by time. This temple is covered with stucco, and buried in the ground higher than the bases of the columns. The capitals of the columns at the angles of the portico have returned volutes, to accord with those at the sides of the temple; perhaps the only instance of the kind among the ancient buildings at Rome.

All that remains of the superb portico which formerly separated the palace from the basilick of Nerva, are three Corinthian columns and a pilaster; they are of white marble fluted, six feet in diameter, and about sixty feet high, including the capital and base, and nine feet apart. The entablature displays a great deal of exquisite sculpture, and is much admired by artists for the beauty of its design.

In the Field of Mars was the portico of Octavia, sometimes called of Severus, part of which is now standing. It consisted of four Corinthian columns each way, with pilasters behind the two end ones, supporting an entablature crowned with a pediment. This portico is said to have been erected by Augustus; and it communicated to other grand buildings, which were afterwards altered and improved by Severus. The columns are thirty-three feet high, and the entablature appears to have been quite plain, but the whole is in a very bad condition.

In the Campus Martius, very near the Tyber, are the poor remains of the theatre of Marcellus, which was erected by Augustus to the memory of his nephew. The form of it on the plan was a

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semicircle 378 feet in diameter, or thereabouts; but all that can now be discovered of it is only a small part of the two stories of arcades which went round the outside of the corridores. The lower one is adorned with the Doric order, with plain shafts, three feet diameter, without any base. The upper story has the Ionic. The columns project a little more than half a diameter out of the wall, bearing continued entablatures. The Ionic order I thought altogether beautiful, but the cornice of the Doric appeared to be much too large for the entablature itself, and has a heavy appearance.

Of all the pagan monuments of antiquity to be seen at this day in Rome, the Pantheon will be found in the best state of preservation. It stands in an inconsiderable piazza or square, surrounded by beggarly shops and houses; and, according to Pliny, who particularly mentions this temple, was erected a little time after the birth of Christ, by Marcus Agrippa*, in conformity with the will of Augustus, and was dedicated by him to Jupiter the Avenger. Afterwards it became a depository for the statues of gods and heroes in general. The portico is octostyle, that is, with eight columns in front, but it contains altogether sixteen Corinthian columns, and produces a grand and commanding effect: at the same time there is not the smallest correspondence between it and the body of the building: also the awkward manner in which it is connected with the rotunda---where the cornice of

* This refutes, I think, every idea of its having been built during the commonwealth, and that Marcus Agrippa only added the portico.

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the one, being on a different level, preserves no union with the other---makes it appear pretty evident that this portico must have been added to it at a subsequent period; perhaps either by Marcus Aurelius or Septimius Severus, as the two inscriptions on the architrave indicate that the Pantheon was repaired and adorned by them. And the square projection against which the portico is placed, has every appearance of having been afterwards attached to the rotunda, because it forms a distinct upright joint or separation from the circular part, which it would not have done had they been both erected together.

I am, however, aware that the inscription* in larger letters on the frieze may be advanced as an argument that Agrippa built the portico as well as the rotunda; whereas there is nothing unreasonable in supposing that it might have been put there in grateful remembrance of the original founder, either by Marcus Aurelius or Septimius Severus, when they repaired the temple, and, as it is thought, added this portico. The old inscription, if there ever were one, was most likely in the front, and may have been destroyed by the alterations and additions which then took place; on which account the frieze of the new portico may have been chosen as the most eligible situation to receive another, for perpetuating the memory of him who had constructed the principal part of the edifice.

The circular external wall is nineteen feet thick,

* MARCVS AGRIPPA L. F. CONSVL TERTIVM FECIT.

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composed of brick, and in latter days has been stuccoed on the surface. The rough arches discovered on the outside, in the upper part of the building, were to all appearance introduced for the purpose of discharging the weight from the internal recesses, and the semicircular vacuities which are left in the middle of the wall: perhaps the last were intended merely to save materials. The larger rough arches come exactly over the internal recesses, and the smaller ones over the semicircular vacuities just mentioned. Arches of this description Vitruvius advises to be always placed over apertures; and, as a proof that this method was practised among the Romans, brick discharging-arches are now to be seen in the tympanum over the intercolumniation of the portico of the temple of Concord, above the doorway of the Pantheon, and in many other instances. The interior of the Pantheon is covered with rich marble of various sorts, from the pavement to the springing of the dome. The lower part is ornamented with the Corinthian order, and magnificent altar-pieces containing statues and paintings. The upper part forms an attic story, enriched with pannels and pilasters, and on them an entablature; which is out of all proportion to the pilasters on which it rests. In the great substance of the wall are seven recesses fourteen feet deep, now converted into so many small chapels for religious purposes, but they were first intended by the Romans as convenient and appropriate places to receive the statues of their gods and heroes. The front of each recess is screened by two superb Corinthian columns of jaune-antique, with caps and bases of white mar-

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ble, and on each side is a correspondent pilaster, all of which have been put there since the time of Pliny; because he says, speaking of the Pantheon, that the capitals of the columns within were of copper, which is not now the case. The diameter of this temple I measured twice, and found it between the walls exactly 144 feet; and it is said to be the same from the marble pavement to the circular aperture in the crown of the dome, which affords light to the interior. The pannels of the dome were once plated with sheets of gilt bronze; but these, as well as other valuable ornaments, were removed by the emperor Constance, in the year 563, to decorate the more favoured city of Constantinople. In modern days the dome has been whitewashed, and on that account it has a mean appearance, not suitable with the dignity of the other parts of the interior. The Pantheon is now used as a church: and against the walls are many monuments and inscriptions; one to the memory of Raphael, Annibal Carracci, Winkelman, Nicolas Poussin, Mengs, the great Italian poet Metastasio, and other distinguished characters.

When speaking of the triumphal arches, I remarked some mistakes concerning the dimensions given of them in the works of Serlio; and I perceive that the same inaccuracy prevails in his account of the portico of the Pantheon. He says, the columns are six palms and twenty-nine minutes diameter, and the intercolumniation only eight palms and nine minutes. Now, in this respect, it does not matter what the instrument was with which he measured these antiquities, because here is an egregious error on the score of relative

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proportion; for, eight palms and nine minutes are only one-third more than the diameter he has given of the columns. I carefully measured several of their shafts, and found them on an average (that is to say, they vary a little in size) four feet eight inches in diameter, and the intercolumniation ten feet. Desgodetz makes them from four feet five inches French to four feet eight inches and one-half in diameter, and the intercolumniation nine feet five inches; but in the centre opposite the great bronze entrance doors he makes ten feet four inches and three-fourths, which come as near as possible, allowing for the difference of the French foot, to my dimensions. Thus, the real intercolumniation, instead of being only one-third more than the diameter of the column, as described by Serlio, is full twice the diameter, which is an astonishing difference in point of relative proportion, and proves how cautiously we ought to rely on the particulars we have of distant objects in printed books, which are often made up for sale after the death of the man whose name is prefixed as the author, and consequently when he is beyond the power of correcting the numerous miscomprehensions and errors of the publisher. The shafts of these columns are plain, and said to be thirty-nine feet in height. They are all in one piece of oriental granite. The bases, caps, entablature, and pediment, are of white marble; but, owing to time and weather, there is not any perceivable difference in the colour. On the right-hand of the portico, in the thickness of the square projection, is a staircase, which leads up to a narrow passage in the

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centre of the circular wall, and communicates by other steps to the very summit of the dome without.

Pliny further mentions, in his 36th book, that the Pantheon was enriched with marble images*: also that the virgins, named the caryatides†, placed over the columns in the temple, were commended; and that the images on the top of the lantern and frontispiece, made by Diogenes of Athens, were excellent, but too high to be well seen. As none of these things are now remaining, there is every reason to suppose that this fabric has undergone many great alterations from time to time, owing to accidents by lightening, the inroads that were occasionally made into Italy by the barbarians of different countries, and no less so by the despoiling barbarians of their own city. We are told that in ancient times there were seven steps before the entrance of the Pantheon; but the ground has so much increased by degrees around it, that there is now a sharp descent to the vestibule; and when inundations from the Tyber take place, the floor of this temple is said to be several feet under

* Perrault, in his Notes on Vitruvius, observes that Montiosius found in the year 1580, on the right side of the portico of the Pantheon, four images in half-relief, which he supposed to be some of those mentioned by Pliny. The general opinion that the principal part of the ornaments of the interior of the Pantheon has been added at a subsequent period, seems to be confirmed by Pliny's description of it.

† This proves that the upper entablature was originally supported by caryatides, instead of the present pilasters, which, as I have before observed, are by far too small for the entablature they seem to carry.

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water, for which the people have a religious veneration, and would not prevent it if they could.

In the centre of a handsome area on Mount Cavallo, and very near the pope's summer palace, stands one of the obelisks which were at the entrance of the tomb of Augustus. The two antique colossal horses are placed one on each side of it. They are supposed to be in the act of rearing up, with the figure of a robust young man holding the bridle. These statues were brought here by Sextus V. from the baths of Constantine, which were not far off, and are attributed to Phidias and Praxiteles; but Pliny, who has mentioned many of the works of these artists, as well as many of the works of others then known at Rome, saying nothing about these, which could not well have escaped his observation, affords sufficient reason for conjecturing that they must have been executed after his time. The figures of the two men are spirited performances; but the horses themselves, in point of form and proportion of parts, particularly the neck, which is nearly as large as the body, are liable to great objections. They are considered by the antiquarians at Rome as figurative representations of Castor and Pollux, and not of Alexander and Bucephalus.

The arch of Janus, now so called, stands very near Mount Palatine, and is supposed by some to have been built by the Romans as a convenient place of shelter during the market hours for those merchants who dealt in oxen; but it appeared to me much more like a triumphal arch than a building for such a purpose, because

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there is very little space within. On the plan it forms a square, and the four faces of the superstructure strictly resemble each other. Each consists of a handsome archway twenty-two feet wide, which rises from the imposts of the four great corner-piers, and they intersect underneath by a groin. Each face of these piers is ornamented with six niches, three below and three above, making in the whole forty-eight in number: some of them are only imitations: the real ones were probably intended in the first instance for the reception of statues or other ornaments. It is insularly situated, composed of large square blocks of marble, and remains in a state of excellent preservation. On the top of the cornice is some brickwork which did not originally belong to the arch itself, but said to have been added to it about the thirteenth century, during the civil wars and disturbances, at which time this solid structure was converted into a fortress by one of the petty tyrants of the day, for the purpose of governing this part of Rome.

Close by is a small ancient building, consisting merely of a square entablature, resting on piers, adorned with composite pilasters and crowded with ornaments. On different parts of it are various instruments of sacrifice, victims, standards, and military ensigns, of excellent workmanship; and by the inscription we are informed that this arch, if it may be so called, was dedicated to Septimius Severus and his family.

Immediately to the westward, on the banks of the Tyber, appears the Cloaca Maxima, or great

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circular sewer, which is large enough to admit a carriage to pass through it with ease. It is constructed with immense blocks of stone, placed together without any cement, and disgorges the refuse and filth of the city into the Tyber, very near the temple of Vesta. When this sewer was first built it was considered as a wonder; yet there is nothing in it capable of exciting great surprise to a man who reflects on what has been done in the same way in our own capital.

The many extensive modern palaces in Rome are named after the families to which they belong; but hardly one among the whole can be said by an impartial observer to have any real architectural merit in its elevation, although they are not in their general appearance devoid of grandeur. The common shape of them is square or oblong, containing three, four, and five stories in height, including the mezzanino. To each story is a range of windows, enriched with heavy architraves, caps, and tasteless ornaments, and the sashes are made to open as they do in France. Their walls are built chiefly with bricks, sometimes stuccoed on the outside, and adorned here and there with members of stone or marble, and the angles are usually fortifyed with rustic stonework. At the top they finish with a cornice, resting on consoles; over that are dripping eaves, and the roofs are covered with a sort of pantiles. In the centre or some other part of the front is placed the large gateway, through which people and their carriages enter into an inner court as they do at Florence: and very frequently the

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sides of the quadrangle are much handsomer than the façade itself, being embellished with different orders of architecture of marble one above the other, which form so many open galleries, as well for the reception of statues, bass-reliefs, and other works of art, as to communicate with the chambers of the several floors. The interior of the palaces consists of a suite of apartments of various extents, but generally rectangular in their forms. They communicate with each other by doorways in a direct line, as at Hampton-court. The ceilings are either coved, pannelled, or domed, painted with fabulous subjects, or from profane and sacred history. The walls are hung with paintings of the most esteemed masters, and often with damask and tapestry. Mirrors, with superb tables of lapis lazuli, mosaic, porphyry, and other fine marbles, are placed between the windows; and around are rare cabinets, with satin or velvet chairs richly gilt. The floors are frequently of inlaid marble, some are of composition, or plaster elegantly painted, and others of brick only. The nobility scarcely ever reside in the state apartments, which are commonly on the first floor, but they are kept for mere parade and shew, and for the display of paintings and sculpture. The rooms for family residence are either in the upper or lower stories of the palace, just as the inhabitants may feel most convenient to themselves, or suitable to the season of the year.

Having given the general outline of the style of architecture in which the palaces are built, I shall now more particularly enumerate some of

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the most rare and valuable specimens of art, both ancient and modern, still contained within their walls, and which are singled out by connoisseurs, as performances pre-eminently deserving the attention of the traveller, and more especially of the artist.

In the palace Ruspoli is a capital group of the Graces, some busts and antique statues, and a variety of paintings. The staircase is celebrated for having two flights of steps of Parian marble: the steps are eighteen feet long and two feet wide, each in one piece, and most undoubtedly the finest in Rome.

The Borghese and Doria Pamphili palaces contain the most superb collections of paintings in Italy. The first occupies twelve large chambers, and the last six, with an extensive gallery round the court-yard.

The Ghigi has a fine collection of paintings, though comparatively small. Among them is the Battle of Constantine, by Raphael; another by Salvator Rosa; and some delightful landscapes by Claude Loraine.

The Colonna palace boasts another surprising collection, arranged in a stately suite of apartments, and in a gallery 220 feet long, by twenty-five feet wide, which, in regard to architectural ornaments, is very handsome. At each end is a saloon, separated from the gallery itself by a screen of columns of jaune-antique, with pilasters to match. They are hung with the military trophies of the house. The ceilings are elegantly painted with various battles, in which one of the

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Colonna family commanded; beside which, there are innumerable statues, busts, &c. &c.

Among the many valuable works in the Barberini, the ceiling of the great hall, by Pietro da Cortona, is not the least conspicuous: it represents the triumph of Glory, accompanied with allegorical figures, expressive of some of the glorious actions of the Barberini family. Another picture of great excellence is, that in which is represented a young unsuspecting man playing with gamesters, by Michael Angelo Caravagio. In another apartment is a capital picture of the death of Germanicus, by Nicola Poussin, who has judiciously chosen the moment when Germanicus pathetically exhorts his friends to revenge his death, and to protect his wife and children. Agrippina is standing by him in an attitude of distress, and around her are three of her children. This composition is a work of superior genius, and considered the chef-d'œuvre of the master.

In the Albano palace are eight handsome chambers full of paintings, by the first masters of different nations. And the Braschi palace has some excellent works, with a large collection of camios and intaglios, a multitude of mosaic tables, and a superb vase of bronze found in the Pontine marshes.

The palace Altieri has some apartments ornamented with pictures and statues: and the Justiniani palace has a good collection of statues, busts, and bass-reliefs, with an abundance of paintings; but they are principally large gloomy works from religious subjects. Among the busts are the

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heads of Alexander, in *pierre de touche*, and of Scipio Africanus, in Egyptian marble; beside the heads of many of the ancient philosophers. The Bacchanalian vase, and other pieces of sculpture, are in high estimation.

The Corsini palace, near Mount Gianicolo, has handsome gardens, groves, and covered walks, decorated with statues, fountains, &c. Within the palace is a capital collection of pictures. It also contains a large marble chair, said to have been used by the Roman consuls; a library, with a great number of manuscripts, and perhaps the first collection of prints in Italy; together with two portraits in mosaic, one representing a former pope, and the other a cardinal of the Corsini family.

The Farnese palace, belonging to the King of Naples, is an extensive square building, in the erection of which many of the columns and other materials taken from the Coliseum and the theatre of Marcellus have been used. Under the lower colonnade of the quadrangle the famous Farnesian Hercules formerly stood; which, with other choice statues, has been conveyed to Naples. On the ceilings and walls are some fine works in fresco, by Annibal Carracci; but the best moveable pictures and furniture have been taken away, so that the interior now remains in a naked state.

Another palace, on a much smaller scale, which also belongs to the King of Naples, is called the Farnesine. This is worthy of attention, principally on account of many excellent frescos on the ceilings and walls, by Raphael and his cotemporaries. In the chamber where he has so beauti-

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fully represented Galatea upon the waters, Michael Angelo has sketched on the wall, in chiaro-oscuro, a colossal head of Alexander in a grand style: and, as the story runs, he intended it to form a contrast with the works of Raphael, and to remain as a reproach to the little manner he had adopted in painting. This head is very high up, near the cornice; and it is said that Michael Angelo painted it clandestinely when the scaffold was up on which Raphael was painting the ceiling. The pope of that day, considering it as a malicious intention on the part of Michael Angelo, ordered it to be effaced; but the noble nature of Raphael prompted him to solicit for its continuance, alleging, that it was by far the best performance in the room, and that he had always blessed the day when he first saw the works of Michael Angelo.

Within the great hall of the Spada palace stands the celebrated colossal statue of Pompey, at the foot of which it is thought Cæsar expired. The character, proportions, and expression, of this figure are excellent. In one hand is a globe, and the other is extended as in the act of addressing an audience: part of the robe hangs on the left arm. I was informed by an Italian who accompanied me here, that this antique was found under a wall which separated two distinct properties; the head part was on one side, and the lower part of the body on the other; which occasioned a dispute between the owners—each claiming the statue. They had even commenced a law-suit; but in the sequel they both agreed to leave the matter to arbitration, which gave rise to

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a whimsical story.—The man who was appointed to settle the difference, feeling the vast importance of his office, had recourse to a variety of what he thought precedents: at last he hit upon the case of the two concubines, in the Book of Kings; and fancying himself another Solomon, after much ceremony and conceit, he solemnly pronounced that the statue should be divided in twain; and that the half which was found on one man's ground should be given unto him, and the other half unto the other: and thus poor Pompey was very near experiencing a shocking fate a second time. However, one of the cardinals, who was a warm admirer of the arts, having accidentally heard of this ludicrous transaction, and of the second wise man's decree, stepped in to prevent the destruction of this fine monument. He persuaded the pope then reigning to purchase it, which he did; and it was afterwards sent as a present to the cardinal for the zeal he had shewn on the occasion, and for the entertainment it had afforded to his holiness.

There are many fine frescos, and a large collection of paintings, in the several chambers of this palace; and below stairs are some statues and bass-reliefs. In a small garden adjoining is a curious perspective, produced by a diminishing colonnade. The vault, the cornices, and other ornaments, are in stucco; and the whole was designed by Borromini. From this small device it is suggested that Bernini took his idea of the large vanishing staircase at the Vatican.

In the palaces Falconieri, Mattei, Bolognetti,

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Costaguti, Pio, and Pontifical, the man of taste and enquiry will meet with more or less to entertain him. The last is delightfully situated on Mount Quirinal, from which there is a commanding view of Rome. The greater part of the pictures formerly in this palace was removed to the Vatican by Pius VI.: there is, however, still remaining a tolerable number, with some capital frescos on the ceilings and walls. Contiguous is a handsome garden, about a mile in circuit, walled around, in which the pope walks daily in fine weather for exercise. It is ornamented with groves, parterres, fountains, aviaries, and pavilions; and in a grotto, at the extremity of the garden, is an organ, contrived to play several tunes by machinery moved by water; but I perceived it was out of condition.

Situated on the Quirinal hill is another palace, called Rospigliosi, wherein are many chambers hung with valuable paintings, and among them are the twelve apostles, by Rubens; but the greatest rarity this place has to boast, is the ceiling of a pavilion in the garden, painted in fresco, by Guido, with the subject of Aurora. The composition glows with genius, and manifests how much more the mind has to do with painting than the hand, when the artist aspires to embody his imagination, and render his ideas sensible by forms. I do not believe this picture has its equal. In it, Guido has elegantly distinguished the daybreak, aurora, and the morning, by three different figures. The first is a Cupid, flying with a burning flambeau in his hand, intended to represent

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the morning star, which shines most brilliant at the dawn. Aurora precedes the car, and is typified by a young woman in the clouds, with her head peeping out of a veil, and strewing flowers around her. Lastly, the blushing morn is finely personified by Apollo in his car, drawn by swift and fiery steeds, who seems to drive the clouds with precipitation before him. Other figures, representing the hours, are dancing in fantastic attitudes around the car. In short, the whole is so full of grace, sweetness of colouring, and true expression, as to render all commendation whatever inadequate to its merit*.

Beside the palaces before mentioned, there are in the vicinity of Rome several villas with elegant interiors, which appear to have been erected more for the sake of exhibiting paintings and sculpture, than with any intention of becoming places of convenient residence. And here it may not be out of place to remark, that the Roman nobility feel the greatest pride and satisfaction in displaying to foreigners their magnificence in this respect. At a small distance from the gate of Salara, is seated the villa Albano, on a pleasant spot. It was built by a cardinal of that name, after the design of Vignola. In this, as is the case very frequently in Italy, there is no communication to the rooms but from each other. The elevation toward the gardens consists of a projecting centre on an arcade two stories in height; and attached on each

* The small engravings we have of such works as these, convey but a very poor and imperfect idea o the extraordinary richness and grandeur of the original.

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side is an extensive wing only one story high, forming two long galleries for the reception of sculpture and other curiosities. They are open in front, and terminated by two small square temples. The pavement under the arcade in the centre of the front, is of marble. The piers of the lower story are adorned with Ionic pilasters; and between them are arches supported by small Ionic columns of various marbles, imitating in form the Venetian window. The piers of the upper story have Corinthian pilasters, bearing an entablature, with handsome windows between, enriched with architraves and caps; and over them are small oval windows. This centre part contains nine windows in length, and finishes above with a handsome balustrade. The façades of the wings resemble the lower part of the centre building, but the columns are of granite. Although the general form of this building may be said to be agreeable, still the parts of which it is composed are by far too small and crowded to be what would be deemed in this country a fine classical design. The collection of antiques which it formerly contained, was reckoned one of the first in Europe, till it was so much reduced by the peculation of the French during their stay at Rome; but in this, as well as in other instances, they have left behind them a considerable number of statues, busts, bass-reliefs, &c. worthy of attention: like house-breakers, they only took away what they thought most valuable and most easy for removal. Upon the ceiling of the great gallery above stairs, Mengs has painted, in a capital manner, Apollo

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on Mount Parnassus, surrounded by the muses. The faces of these figures are said to be real portraits of well-known persons of the age. The walls of the gallery are ornamented with bass-reliefs, and pilasters covered with mosaic, and enriched with cameos of an immense size. In other parts are handsome recesses lined with plate-glass, in which statues are placed, shewing their backs by reflexion. Adjoining this chamber is a small cabinet or boudoir, incrustated throughout with mother-of-pearl, and the furniture is made of the same material, which has a very delicate and elegant effect. Among the sculpture in this villa, I particularly noticed a fine statue of Marsyas; an alto-relief of Antinous over a chimney; some caryatides of exquisite workmanship; and a magnificent basin, eight feet in diameter and nearly five feet in depth, of white marble, displaying on the outside, in bass-reliefs, the labours of Hercules. It rests on a granite pedestal. The hall of the billiard-room is ornamented with eight fine marble columns, with an entablature complete, and contains various statues and bass-reliefs. Directly opposite the principal entrance appears a stately fountain, to which double flights of steps lead, and their balustrades are crowned with different statues. At the extremity of the garden is a large semicircular pavilion, open in the front, and similar in its style of architecture to the wings of the principal building; that is to say, against the piers are Ionic pilasters supporting an entablature and a small attic: between them are arches resting on small columns of granite, resembling

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the Venetian window. This light and airy method of building has a pleasing effect in a sultry climate. Within the pavilion is deposited a multitude of statues, busts, sphinxes, and Egyptian idols. Immediately adjoining, is the coffee-saloon. The Italians, like the French, as soon as they have dined retire to take coffee, tea, or other refreshing liquors; and for that purpose there is almost always belonging to the villas of persons of distinction, a small temple placed in the most agreeable part of the garden. The ceiling of this saloon is painted with a Bacchanalian subject; the floor is of ancient mosaic; and the walls adorned with paintings, busts, and bass-reliefs. In different parts of the garden are also some excellent pieces of sculpture, such as statues, groups, and animals; with various fountains, cascades, and other decorations.

On Mount Pincius appears the villa Lodovisi, which is said to occupy part of the ground where were formerly the gardens of Sallust. The house itself is in a forlorn state, and has nothing in its architecture worthy of notice; but the gardens are two miles in circuit, varied with bowers, shady walks, groves, fountains, vases, and statues, all disposed in a set formal manner. The main building contains a collection of antique sculpture; among which is a capital group in white marble, supposed to represent the young Papirius Pretextatus and his mother, who is much larger in stature than her son. She is endeavouring to draw from him the secret of the senate. The inscription underneath mentions that it was exe-

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cuted by Menelaus, son of Etienne the Greek sculptor. Another fine group is a Roman performance, and so faithfully composed for the pathetic subject, that one could almost suppose the tragical scene to be in action.—Cecinna Petus, the consul, and husband to the virtuous Arria, was condemned to die by his own hands, for joining in a conspiracy against Claudius Cæsar. At first, he hesitated and trembled at the decree, which his wife perceiving, she heroicly snatched the poniard out of his hand and plunged it into her own bosom; after which she returned him the bloody instrument, saying, Thou seest, my dear husband, that it has given no pain to me! A group, by Chevalier Bernini, representing the rape of Proserpine, is a beautiful production, nearly equal to the antique.

Upon the ceiling of a pavilion, in the centre of the garden, is a fine fresco painting by Guercino, representing Aurora in her car, drawn by two horses, and surrounded with allegorical figures; the whole very similar to that in the Rospigliosi. But what is most remarkable in this composition, is the effect of the chiaro-oscuro of the morning, which is so skilfully managed as to appear real, and astonishes every beholder immediately on entrance. Another ceiling in the room over, is likewise painted by Guercino, in fresco, representing the figure of Fame sounding her trumpet; the colouring of which is excellent.

In a pavilion belonging to the gardens of the villa Aldobrandini is the celebrated antique small fresco painting known by the name of Les Noces

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Aldobrandines, which represents a wedding and the nuptial bed. It was found in the ruins of the house of Mecenas, near the baths of Titus; and is said to be more ancient than those which were discovered at Herculaneum. Although the perspective is bad, yet the expression and the figures are well designed; and the perfect state it remains in, proves the durability of the plaster on which the ancients painted. The façade of the villa itself is decorated with statues and bass-reliefs of excellent execution; and the apartments contain some good pictures, by Leonardi da Vinci, and other celebrated masters.

The Pamphili villa is adorned with two stories of the Corinthian order, and an attic above. The façade is ornamented here and there with statues, busts, and bass-reliefs, and the chambers contain some excellent sculpture. On the top of the building is a circular hall surrounded with armour, porcelain, Etruscan vases, and many other curiosities. The gardens are nearly four miles in circumference, comprising promenades of various kinds, delicious bowers, meadows, and an abundance of fountains, with cascades, &c. In the middle of a semicircular range of ornaments and statues is a round pavilion, wherein a Faune is sitting with his reed, which plays a multitude of tunes, by means of an organ moved by water. These little specimens of mechanical ingenuity are prevalent in Italy, and seem to afford much more pleasure to the Italians, than they do to the inhabitants of a northern climate.

Last of all, I come to the famous villa Borghese;

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and, in order to give any just idea of it, I shall be under the necessity of going into a more detailed and elaborate description than I have done of the preceding villas. At the same time no written account whatever, even accompanied with drawings, would be able to convey a full conception of the extreme architectural magnificence that prevails within, nor of the fine collection of statues, busts, bass-reliefs, altars, sarcophagi, &c. with which it is so profusely embellished. Indeed, what they say of it on the spot may readily be believed---that for sculpture, taste, and elegance of interior, it stands unrivalled in all Christendom.

The way to this delightful retreat is through La Porta del Popolo, whence you turn sharp round on the right, and in a very short time reach the pavilion and iron gates that lead into the park and gardens, which are said to be nearly three miles in circumference. They were disposed and laid out under the direction of Mr. Moore, an English painter, and are evidently in the English style. In them you perceive that wild inequality and woody appearance so much more agreeable to an eye fond of nature, than the formal straight walks and precise plantations of the French and Italians; added to which, they are relieved, in a judicious and sparing manner, with fountains, statues, vases, and temples of different kinds; but the most remarkable is that dedicated to Esculapius, which stands in the centre of a piece of water on the left as you approach the house.

The exterior surface of this building is nearly all incased with antique sculpture, such as bass-re-

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liefs, in pannels, from historical subjects, and various statues and busts. Notwithstanding what has been said of the interior, the façade has certainly no particular beauty of architecture to recommend it. It is composed of two wings, with square windows, two stories in height, beside the basement. They are connected together in the centre by an arcade of the Doric order, with only an attic above, making thereby a kind of gallery or terrace before the body of the house, which stands back. This arcade also forms an open loggia, into which you first enter from two broad flights of steps placed sideways against the front of the building, and thence directly into the great hall, which is a parallelogram on the plan. The ceiling of it is richly painted by Rossi, with the battles of Furius Camillus against the Gauls, and the floor is of marble. The doors and the niches at the ends are adorned with columns of porphyry, supporting appropriate caps. In the niches are beautiful marble statues of Achilles, Mercury, Messalina, and others. Opposite the great entrance appears against the wall a Greek bass-relief, representing females dancing in the most graceful attitudes; and over that is an astonishingly grand antique alto-relievo as large as life, shewing the leap of Curtius into the abyss in the forum. Other niches in the walls of this saloon contain the busts of the twelve Cæsars. On the right of this hall is the chamber of the vases, so called from the fine vases it contains; thence persons are conducted from room to room round the house, which is nearly square on the plan, till they come again into

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the same hall on the other side. In the middle of the chamber I have just mentioned stands a celebrated vase of extraordinary size and beauty. On its sides is represented, in bass-relief, the feast of Bacchus, elegantly executed. Also a surprising figure of David, by Bernini, just preparing to sling the stone against Goliath. The attitude and character of this performance demonstrate how well Bernini imitated the perfection of Greek sculpture. Beside these, there are a Narcissus, a Bacchus, and a Venus, with a few other antiques. The ceiling is finely painted with the Judgment of Paris.

In the centre of the next chamber is another elegant vase; a fine Greek sarcophagus, representing the death of Meleager: above, is a Bacchus sporting with an infant. Close by is a beautiful group of the Graces, supporting a vase placed on a rich table of pierre de touche. The figure of the dying Seneca is of the same marble, and much admired, together with other statues and busts. The ceiling is handsomely painted, representing the fall of Phaëton. In the chamber adjoining is a group in white marble, of Apollo and Daphne, of the size of nature, by Bernini; the figures of which are so beautiful, that this performance ranks almost with the antique. The metamorphose is described as beginning on one of Daphne's legs, and the other is taking root in the ground. The other interesting groups are, Æneas in the act of carrying his father from the flames of Troy, the graces, and the sleeping children. The Bacchanalian bass-relief of infants is capital: the figures

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are in pierre de touche, on a lapis lazuli ground. There are also four superb vases of white marble charged with bass-reliefs; and a landscape, by Mr. Moore, the English artist. Next to this chamber appears the gallery itself, which is the most superb room in the house. In length it is about sixty feet, in width twenty-six feet, and of a proportionate height; and, in point of architectural finish, is superior to any thing in Europe. The ceiling is coved and pannelled, and beautifully painted with the history of Galatea, Acis, and Polyphemus, by Angeli. The floor is of variegated marble, and the walls are embellished with Corinthian pilasters of marble, bearing an appropriate entablature: between them are niches for the reception of statues and other decorations; and above are pannels containing elegant bass-reliefs. On one of the sides, lengthwise, are the windows answering to the recesses opposite, in which are placed the niches. The walls all round the gallery are lined with jaune-antique, flowered alabaster, mosaics, and other oriental marbles. In addition to the beauty of its architecture, appear a variety of vases of different marbles, standing on tables of black and white antique; also a great quantity of busts, many representing the Roman emperors, arranged on granite pedestals, with many valuable antique statues. In short, this gallery, taken altogether, is one of the most magnificent objects that can be produced by the joint efforts of art and expense.

Adjoining, is the chamber of the Hermaphrodite. This rare and celebrated statue was found entire

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when the workmen were digging out the ground for the foundation of a new portico to the church called St. Mary, near the gardens of Sallust; and Cardinal Borghese engaged to pay the expense of the portico, provided the religious order would give him the statue in return, which they consented to do. The figure is as large as life, lying on a modern mattress of Egyptian marble, made by Bernini, with the face downwards. The back part, the neck, the legs, and hands, are beautiful, and resemble the female. The face is delicately masculine. The male organs are decisive and apparent, and under them are those of the female more faintly marked. Concealed in this apartment, is another figure of the same sort, incased in armour, because the organs of the two sexes are too abruptly distinguished for public exposure.

Leaving this room, which contains a few other works of less note, you are led directly into the chamber of the Gladiator; where, nearly in the centre of the room, stands that wonderful antique on a modern marble pedestal. I need not add that this figure, which is known to all conversant with the arts, is beyond eulogium. The inscription on the foot of this statue, which was found at Antium, intimates that it was executed by a Greek statuary, named Agasias of Ephesus. In this apartment are other antiques: namely, a colossal statue of Ceres; a charming figure of Polymnia leaning on a tree, with drapery uncommonly fine; a Morpheus placed on a sarcophagus, the shepherd Marsyas drawing from his foot a thorn; an antique boar; a wolf of *rouge antique*, as large as

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life; and other works worthy of attention. On the ceiling, Jupiter, Juno, and other divinities, are painted in a masterly manner, by Pecheu; and there are several landscapes, by a Mr. Tierce. In the middle of the Egyptian apartment stands a magnificent bath of porphyry, supported by four bronze crocodiles. The pavement of this room consists of ancient and modern mosaic; the ceiling is coved and pannelled, and richly painted, by Conca, representing the actions of Mark Antony and Cleopatra in Egypt, and the seven planets are personified with suitable emblems. The walls are covered and adorned with black and white antique marble, granite, and pierre de touche, judiciously disposed. It contains a fine statue of Juno in porphyry, the head, the hands, and the feet of which, are in white marble; two fortune-tellers, as large as life, in true character and archness; Diana, with drapery representing fine linen; a few Egyptian idols, and some sphinxes as ornaments over the door.

The adjoining chamber contains the figure of Silenus, with a young Bacchus in his arms; a Centaur, with a Cupid on his back; two Muses; Cupid and Psyche; and two fine basins of porphyry. The ceiling of the room is painted by Conca, shewing a sacrifice to Silenus and Bacchus.

After this, you ascend to the apartments above, where there is an extensive collection of paintings, by Poussin, Tintoretto, Mengs, Titian, and other first-rate masters. One of the rooms is entirely filled with the early works of an English painter, the late Mr. Hamilton. They form a complete history of Paris and Helen, and, in regard to de-

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sign and expression, are entitled to considerable praise; but so much faintness and want of spirit appear in the colouring, as to be very displeasing when viewed after the productions of the old masters.

Another chamber is hung with a great quantity of portraits, taken from the most beautiful Roman ladies of the day, by Gaetan and Pandovanino; and in a contiguous saloon are many landscapes, executed by a Mr. Hakert, a Prussian painter. The ceilings of these chambers are handsomely painted, and their interiors expensively fitted up, though some of them remain in an unfinished state.

After the villas, we will consider the churches, which abound in Rome, and in reference to the interior of many of them, nothing can be conceived more rich and elegant than they are, owing to their marbles and paintings; nevertheless, the architectural composition of their elevations, almost without a single exception, will be found to be the result of a bad and vitiated taste, particularly those that have been erected in more modern times: and in order that every professional man may have it in his power to judge for himself in this instance, I have given an etching of the façade of one of them, which will communicate to him a very correct idea of the whole; because the same style and character are preserved in all alike, only allowing for a few trifling alterations, which the fancy of the various architects who designed them may have suggested in the disposition of some of their parts. To speak generally of them—

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Their fronts are encumbered with columns and pilasters, arranged in a tasteless manner; very frequently one mutilated pediment is most absurdly placed within the tympanum of another; beside which, they are either overloaded with statues or deformed by ornaments of a depraved and local description. And, as a completion to the whole, they are broken and disjointed into a multitude of trivial forms and petty unmeaning parts, to the utter subversion of all simplicity, connection, and grandeur. But what renders it still more inexcusable is, that these reprehensible designs should be executed in the very same city where the celebrated portico of the Pantheon, that of the temple of Antoninus Pius, and other beautiful remains, stand as a public reproach to so flagrant a perversion of all true taste and classic architecture. Indeed, what was said by our own immortal painter, Sir Joshua Reynolds, ought never be forgotten; which was to the following import: That true genius is seen as much in singling out and adapting approved examples in the practice of the arts, as in the display of original thoughts or unprecedented invention:—and I think we may safely say, more so, unless such new association of ideas should turn out, upon mature investigation, to be equal or superior to what has been done, otherwise it is much better to be an imitator of good things, than an inventor of bad.

Among the four ancient and patriarchal churches at Rome, that of St. John Lateran stands first. It was rebuilt by Clement XII. and is extremely

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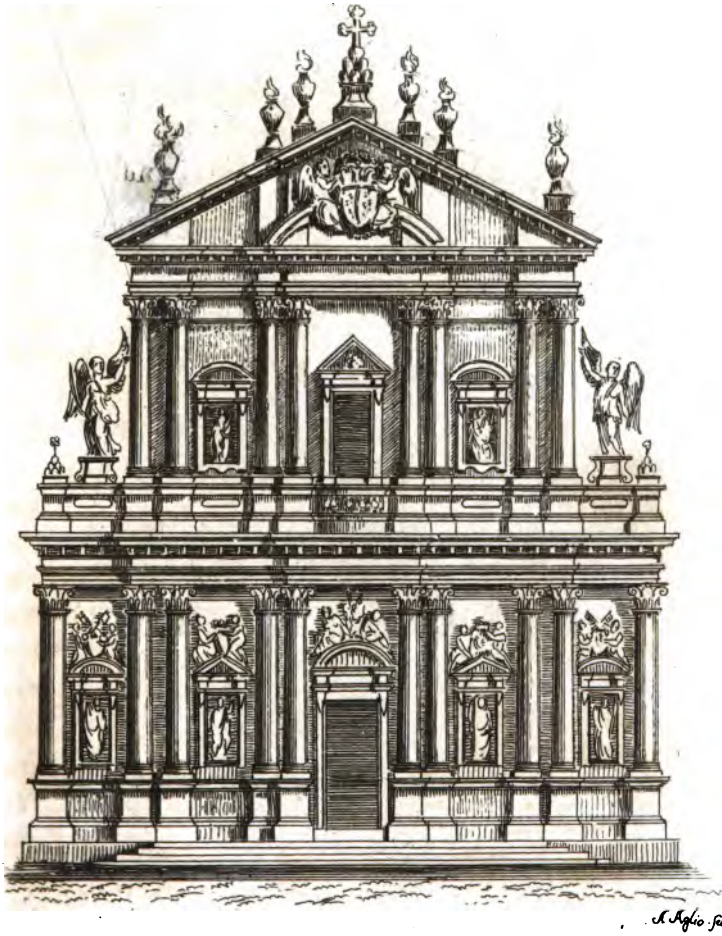

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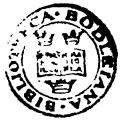

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magnificent. The width is divided into five parts, making a nave and four aisles. The nave is separated from the aisles by immense square piers, and in them are niches, each adorned with a couple of columns of verde-antique, and an entablature. They contain colossal statues of the apostles, of good sculpture. Over the niches are some bass-reliefs in stucco. The aisles are separated from each other by columns of marble. The ceiling of the church is in mosaic, and the sides and pavement are of variegated marble; but the most magnificent thing to be seen here, is the chapel on the left of the entrance, belonging to the family of the Corsini. The walls are decorated with the Corinthian order, and completely covered, as well as the floor, with fine marbles. The picture over the altar is a mosaic, representing St. Andrew, on a ground of oriental alabaster, inclosed in a frame of gilt bronze. The altar-piece is adorned with two columns of verde-antique, supporting a suitable entablature. The dome is stuccoed and handsomely pannelled, with ornaments richly gilt; and in the sacristy is a valuable collection of sacred utensils. In this chapel there is a fine urn of porphyry, which was brought from the Pantheon, and is supposed to be the same that inshrined the ashes of Marcus Agrippa. It now appertains to the tomb of Clement XII. Against the walls are four niches, with figures representing the cardinal virtues, and some fine bass-reliefs in marble.

The great altar of the church stands in the centre of the cross, ornamented by four columns of marble, which support a Gothic canopy; and un-

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der it, as we are told, are inurned, in silver cases beset with diamonds, the heads of St. Peter and St. Paul. In different parts of the church are other altars, tabernacles, tombs, and statues, with a superb organ placed at one end, on two columns of jaune-antique, all well deserving the attention of the traveller.

The basilick of St. Maria Maggiore, is another of the patriarchal churches, and boasts a sumptuous interior. The plan is said to have been miraculously marked out upon the ground by a fall of snow in 352; and to give this story a greater probability of truth, we are told the snow fell in August. The present principal façade was not erected till 1743; it consists of the Ionic order below, and Corinthian above; and whose general character, there is reason to suspect, afforded some hints to Mr. Gibbs, when he was designing the New church in the Strand, particularly the side elevations, for in both we perceive a disagreeable repetition of small insignificant pediments combined with similar parts. The plan forms a cross 220 feet in length, and fifty feet wide in the nave, which is divided into three parts, by Ionic columns of white marble. The pavement consists of mosaic. Over the two aisles are elliptic ceilings, but the ceiling of the nave is flat, with square-moulded pannels, each enriched with flowers in the centre. The frieze which runs round the church over the Ionic columns is also mosaic; and in other parts appear specimens of mosaic executed so far back as the fifth century. The interior derives light only from windows in the upper part

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of the nave. The great altar is placed, as usual, in an insular situation, and the communion table, consisting of black and white marble, rests on four bronze children, gilt. The canopy or baldichino over it, is borne by four columns of porphyry; and on them stand four angels in marble, holding a crown. On one side of the church is the superb chapel of the Borghese family, built by Paul V. who was a member of it. The walls are covered throughout with rare marbles, embellished with sculpture, and some fine paintings by Guido. The tombs are decorated with statues, bass-reliefs, and elegant columns. Not any thing can well be richer than the altar; and it is expected that you should believe the figure of the Virgin Mary, which is fixed over it, was painted by St. Luke himself. This picture is placed on a ground of lapis lazuli, surrounded with precious stones, and sustained by four bronze angels, gilt. Belonging to the altar are four superb fluted columns of oriental jasper, with bronze bases and caps, which carry a rich marble entablature, with a frieze of agate. The whole is surmounted with a fine bass-relief of gilt bronze, representing the miracle of the snow. The dome is elegantly painted in fresco with sacred subjects. Opposite to the other is the famous chapel of Sextus V. finished in the same expensive manner; containing a beautiful mausoleum of that pope. The chief altar-piece is situated in the centre of the chapel, surmounted by a tabernacle of gilt bronze, and rests on four angels: in it is preserved, as it is said,

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a piece of the manger in which our Saviour was born.

Another of the patriarchal churches is that of St. Paul, erected by Constantine the Great, upon an ancient cemetery where St. Paul is said to have been buried. It was rebuilt by the Emperor Theodosius; and has since been repaired and ornamented from time to time by various popes. The body of the old church is 238 feet long, and 138 feet wide; and outwardly it is no better than an old brick barn, except the modern portico, which consists of seven arches, with double Corinthian columns against the piers, bearing an appropriate entablature and a small attic above; all of which were added to the façade in 1725. The three large bronze doors under this portico, ornamented with bass-reliefs on the pannels, were put there several centuries before. The interior is a compound of magnificence and meanness; and is divided into five parts, namely, a nave and four aisles, which are separated from each other by rich Corinthian columns of white marble, that bear arches on their capitals. Those of the nave were taken from the tomb of Adrian, and are thirty-six feet high each in one piece, with a part of the shafts fluted; beside them, are other columns of fine marble in different parts of the church. The walls being only plastered and whitewashed, and the wooden roof having no ceiling underneath, impart to the inside a very rude and unfinished appearance. But as in that country there must be something marvellous on every occasion, so

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some of the beams are said to be made of the cedars of Lebanon: they are, however, too far from the eye, and too much discoloured by age, to enable any body to judge of the truth of the report. The pavement is composed of ancient fragments of marble irregularly disposed. On the walls of the nave, above the arches, are painted the popes, chronologically placed from the time of Leo X.: over them are represented different stories from the Old Testament; and above all are placed the windows which afford light to the interior. The great altar is adorned with a Gothic pavilion, ending in a pyramidal form at top, supported by four columns of porphyry. The other altars are elegantly enriched, as well as the chapel at the north end. Around the court of the convent is a colonnade, and underneath it appear mosaic ornaments, and various ancient inscriptions.

The fourth and last patriarchal church at Rome is St. Peter's; which for grandeur, magnitude, and costliness of interior, must, without doubt, be acknowledged the first temple in the universe; and which is too generally known by the prints, to require more than a compendious description. This edifice was begun in the tribuna part, by pope Nicholas V. in the year 1450, on the same spot where it is said St. Peter was buried, and after a design made by Alberti. The work was afterwards discontinued, till Paul II. took it in hand; and next to him Julius II. who prosecuted the enterprise with more ardour and spirit, after having consulted the most able men of the day, who gave a variety of plans; however it hap-

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pened that Bramante's pleased his holiness most, and he was accordingly appointed to superintend the building. His plan was a Greek cross crowned with a stately cupola; and he built the large piers on which the present one rests. Julius II. laid the first stone of them, April 18, 1506; but soon after both the pope and Bramante died, and it remained for Leo X. to go on with this great public monument. He accordingly sent to Florence for Sangallo and Raphael, two celebrated characters of the age; and they went to Rome to undertake the business, but in the issue they did nothing more than merely strengthen and fortify the foundations of the piers, which they thought too feeble; and gave some drawings and models for the future progress of the structure. After them, Leo appointed an architect named Peruzzi, who followed up the design of a Greek cross, and finished the tribuna under Clement VII. Then came Paul III. who committed it to the care of Antonio Sagallo, nephew of Giamberti. He proposed a new plan, and executed a model of it, but he died without having done much to it practically. At last, the direction of the works luckily fell into the hands of the famous Michael Angelo, by whose rare genius the plans of his predecessors were thoroughly digested and brought to perfection. We are told he erected the cylinder part of the present magnificent cupola, jointly from Bramante's drawings and his own ideas; and intended to affix to the façade of the church a noble portico, resembling that of the Pantheon, which was unhappily never carried into execution.

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Michael Angelo died soon after Paul III.; and then Vignola was appointed architect, by Pius V. with full orders to observe most rigidly the designs of Michael Angelo: he erected the two side turrets and a few other parts. Next to him was chosen Jaques de la Porte, by Gregory XIII.; and he finished the present grand cupola from an improved design of Michael Angelo, under the pontificate of Sextus V. so justly renowned for the astonishing public works he caused to be performed during his short reign. Clement VIII. ornamented the interior of the cupola with mosaics; the circular ceiling with stucco work richly gilt; and covered the floor with slabs of variegated marble. At last, this superb temple was finished by Paul V. of the Borghese family, under the superintendance of Carlo Maderno, who reduced it into the figure of a Latin cross, and put up the present principal façade. The two circular colonnades were afterwards added by Bernini, conformably to an order of Alexander VII. with a view of giving greater magnificence to the whole. Thus was this edifice, at last, brought to a state of perfection, after extraordinary delays, difficulties, and expense; and, without the least exaggeration, it may be said, when we consider the architecture of its interior, the sculpture of its tombs and ornaments, the mosaics, the paintings, the gilding, the ornamental stucco work, and the superb marbles with which the walls are adorned, that it would be commendable in any artist, even singly considered, to undertake a long journey for the

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satisfaction of viewing such a stately edifice on the spot.

Although this fabric is considerably larger than St. Paul's, and colossal in all its parts, it does not appear nearly so stupendous nor gigantic, particularly in the interior; and this, perhaps, may be attributed to its having more symmetry in its great divisions. The nave of St. Paul's being so very narrow, in proportion to its height and length, astonishes much more than the broad extended nave of St. Peter's; still the last is by far most pleasing, independently of the superior manner in which it is finished. When this edifice is viewed on the outside the same observations may be made, but with this difference, that St. Paul's has the decided preference in point of architectural beauty. For my own part, I do not think any design can be worse than the exterior distribution of St. Peter's; and if we allow that the application of a single order is more grand than when two are employed one above the other, yet the beauty in either case depends in a great degree upon the arrangement. In the principal front of St. Peter's there are no less than fourteen breaks; and the pediment is not only useless, by being placed flat against the building, but by far too small and unimportant, compared with the extent of the façade; thus, if the four columns on which it rests were brought forward so as to form a projecting portico, it would be somewhat in the same proportions as that which we see in the quadrangle of the Admiralty. Whereas the intention of Michael

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Angelo was to have added one similar to the portico of the Pantheon, which would have formed a noble and dignified feature, perfectly suitable to a building of so much magnitude and expense. Also the spaces between the columns and pilasters are so narrow, that the windows and niches between them have apparently been introduced with difficulty, and make at the best but a crowded and confused appearance. The back and side elevations are, if possible, more objectionable; they are also broken and divided into a multitude of little insignificant parts: and even the circular projections of the transepts and great tribune, whose chief and leading beauty resides in continued and uninterrupted lines, have been sacrificed to the same perverted taste and fancy. The three niches placed over each other in different parts look somewhat like catacombs; and the windows, as before observed, seem to have been thrust in between the pilasters in a most awkward and inelegant manner. Here let us call to our recollection, by way of contrast, both the outside of our own cathedral, and the beautiful front of Whitehall, where the columns and pilasters are so judiciously made subservient to the more useful and necessary considerations of the building, and which ought always to be the case when they are placed against the piers merely as ornaments. In these two examples we cannot help perceiving how elegantly the windows (which are of a bold and noble proportion) occupy the spaces allotted to them; and that the distances of the columns and pilasters from each other appear to be wholly regulated

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thereby. The same principles of disposition, under similar circumstances, were practised by the Romans, especially in their amphitheatres; and have been almost invariably attended to by Palladio, and many other modern architects, as may be seen by their works; without having that regard to the Grecian rules of intercolumniation, which ought only to be abided by in continued colonnades or porticos, where windows and arches do not at all govern; and even in these cases we often find them in different buildings of different proportions, varying according to the general form and character of the edifice.

Again, the exterior of the dome or cupola* of St. Peter's must also be allowed to fall infinitely below that of St. Paul's in lineal beauty and composition. Let any man of taste compare the two together, and he will be instantly struck with the superior elegance and grandeur of the periptere of St. Paul's, whose entablature and balustrade above run so sweetly round in a circular unbroken line, producing that idea of infinity so desirable in works of art, united at the same time with those of utility. On the contrary, the double columns and broken entablature placed round the dome of St. Peter's appear to answer no other purpose than that of buttresses or counter-forts; and by being divided into a number of small distinct parts† they lose all that connection and cir-

* The terms cupola and dome I have used throughout indiscriminately; but the small building on the very summit of the dome or cupola, I invariably call a lantern.

† Where these projections unite with the dome are many frac-

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cularity so much admired in the round and oblong temples of the heathens. Nor is the form of the dome itself so pleasing to the eye as that which crowns the church of St. Paul.

Having said so much in favour of the outside of St. Paul's, it is but fair to allow, on the other side of the question, that the magnificent and

tures, which most probably arose from their having been built at the same time as the dome itself, and whose additional weight occasioned more pressure on the ground than these lighter parts by which it is surrounded. Now speaking of the ill effects of partial pressure in buildings, I will here take an opportunity of mentioning a circumstance by which they might in many cases be prevented, particularly in those houses which are raised several stories in height, with window over window or other large apertures, and where the ground is precarious. It frequently happens, that in buildings of this description the front appears disfigured by fractures, and especially the arches over the windows and apertures; but which is seldom the case in dead walls or flank ends of buildings, because in them the weight is better balanced, and by pressing more uniformly on the surface of the ground, if it be yielding, the walls settle regularly together. On that account were workmen, in carrying up their houses, to fill in all the windows and apertures with rough brickwork, leaving upright joints, then the weight of the superstructure would be thrown more equally on the foundation; and after the walls were properly settled and come to their bearings, the temporary brickwork might be easily removed. Although this method would be attended with some additional expense, yet I am confident that in the end it would be found to answer, because it often occurs that the arches of the windows, and even some part of the front, are obliged to be reinstated after they are supposed to be finished, owing to the partial pressure and sinking of lofty piers. Indeed, this must ever be more or less the case where a great weight comes in one part and scarcely any in another, unless great precaution be taken in the foundation, and at a considerable expense.

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nobly proportioned interior of St. Peter's reduces the other to a very secondary object of admiration. The great dome bears on four piers and four arches; and that which in my mind abates the good effect in the part under the dome of St. Paul's cannot here be complained of; I mean the segments under the semicircular arches: and in regard to the upper, if ever a painter invented any thing repugnant to common sense, and ill-suited for the place it was to be displayed in, I think that artist did who has represented a distorted arcade in a concave ceiling as a part of an historical picture, which apparently has nothing more to stand on than a few slight pilasters, which, from the delicacy of their character, could never have been intended for any other purpose than that of ornament. On the other hand, the concave ceiling of St. Peter's dome is elegantly ribbed and pannelled, tending and diminishing to the centre in a proper and natural direction. In the pannels are represented the apostles among saints and angels with the figure of the Almighty, all most exquisitely executed in mosaic. The cylinder part of the cupola, in which are the windows, with elegant pilasters between, consists of marbles and mosaics, and is inexpressibly rich.

It is well known that St. Peter's church is much larger than our own, yet there is but little difference in the size of the two domes within. That of St. Paul's bears a much larger proportion with the building to which it belongs, and standing much higher from the roof, becomes of course more conspicuous from without. St. Peter's cupola

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is only to be seen at a good distance; for when you approach near to the church it sinks and retires from the sight. The circumference of the inner dome of St. Peter's I measured in the whispering gallery, and found it 430 feet; I also measured the length of the front elevation, which I made 358 feet; and the height I was told is 150 feet, which appeared to me rather low. In short, the whole fabric is much less striking than can well be imagined, nor does the colour of the Tibertine stone, with which it is built, contribute in any degree to make it more so; for it has the appearance of our modern stucco stained with a yellowish hue. Again, the real magnitude of the church is no doubt considerably lessened in a visual sense, by a comparison with the immense mountain Vaticano that rises immediately behind it. And the façade itself seems to be swallowed up between the two immense circular colonnades so uselessly connected therewith. The upper inclosed parts of these colonnades, by coming forward for some distance at right angles, or nearly so, apparently imprison and confine the entrance elevation of the church. Thus that which to a villa or a dwelling-house may not be unornamental or improper, because it carries with it ideas of convenience and utility, becomes extremely preposterous and absurd when associated with a temple or any building of a similar description, whose true character and great share of beauty consist in standing completely insular, that it may be viewed uninterruptedly on all sides, in various points of sight; consequently all additions of a superfluous

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nature must unavoidably assume the appearance of awkward and useless members totally unserviceable to the main body, and incoherent with the intention of the structure.

Much as these colonnades may have been admired by the multitude and the ignorant, perhaps the misapplication of them cannot be put in a stronger or a truer light, than by supposing two colonnades of a like nature to be erected before the principal façade of St. Paul's, in order that the lord mayor, aldermen, and common-council (instead of pope, cardinals, and priests), when they visit this magnificent cathedral on public occasions, and perchance in a rainy day, might have the opportunity and indulgence of reaching the sacred threshold of the doors, without getting as much wet as could possibly damp a feather, or moisten the down of a swan.

Entering St. Peter's, on the left hand is a winding staircase composed of brick and wood, and which leads to the top of the roof, which is flat, paved with bricks, and covered with lead; and so easy is it in the ascent, that you may literally ride up it on horseback with the greatest safety. But what the attention of travellers is more particularly directed to, in order to assist them in forming just conceptions of the immensity of the interior, are those works of sculpture which represent two children supporting the basin of holy water: when entering the door they certainly look no larger than infants, but by approaching nearer and nearer they begin to appear, what in reality they are, almost giants. Also against each side of the piers

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of the nave is the figure of a dove, which at the distance of one arch from the other seems no higher than three feet from the pavement, yet on a closer view of them they are absolutely above your head. These and a few other curious experiments strangers are led to make from the observations and hints of others. Underneath a part of Saint Peter's, in the centre, is a subterraneous chapel, said to be the remains of the old church. It has frequently been remarked by foreigners, that the cupola or dome of St. Paul's appears to be considerably too large for the body of the building; but as I do not recollect any classic archetype, ancient model, or established rule, by which such an appendage ought to be regulated, this objection can amount to little or nothing more than a mere matter of opinion. Nor do I think this imaginary disproportion is so much to be attributed to the bulk of the cupola itself compared with that of the whole, as to the want of larger columns and pilasters against the outside of the church, which would have produced that preponderating magnitude and distinctive solidity in the lower parts of the edifice, as is the case in the lower limbs of the body, so suitable with their situation and intent. On the contrary, the columns and pilasters by which the exterior is adorned most certainly appear to be very little if any larger than the circular range of columns around the cylindrical part of the cupola; so that, to use the language of painters, there is a want of that keeping and relative subordination between the objects that bear, and those which seem to

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be borne, so essentially necessary in every production of art. Notwithstanding this identical impropriety does not present itself in the church of St. Peter, still the ordination in other respects of the exterior of that building being so badly and injudiciously disposed, emboldens me to assert that there is no man of true and refined taste, after viewing the two edifices on the spot, who would not, without hesitation, decide in favour of St. Paul's, so far as concerns the external beauty of the superstructure. In the interior of St. Peter's, the entablature over the pilasters of the piers is continued all round the nave, and other parts of the church, in a complete state; but in St. Paul's the frieze and architrave are omitted over the arches of the nave, choir, &c. probably with a view of giving more elevation and dignity to the arches themselves, as well as to admit a greater portion of light to the nave from the side-windows of the aisles; but, whatever may have been the reason of the great artist who designed it, I do not think any excuse could possibly justify so direct a departure from the leading principles of genuine architecture. In the nave of St. Peter's there also appears a deformity in one of its parts, which arises from the pilasters of the piers not projecting far enough to receive the impost of the arches, by which means it juts forward in small broken pieces before the face of the pilasters, and produces a very displeasing effect; but in our own cathedral the pilasters project, as they should do, sufficiently for that purpose.

Adjoining St. Peter's is the palace of the Vati-

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can, and the way of entering it from the church is up the perspective and vanishing staircase of Bernini, which immediately leads to the royal hall, and thence to the Sistine and Pauline chapels. The first resembles in form the chapel of the banqueting-house at Whitehall, and is famous for some capital fresco paintings by Michael Angelo, particularly the immense picture over the altar at the east end, representing the judgment day. The heads of those figures most remarkable for drawing and expression are well known by the engravings published by Mr. Duppa. The person who shews this chapel never omits pointing out the figure of a man with large ass's ears, which is on the right-hand side of the picture, and supposed to be among the unhappy. He tells you, it is the portrait of the chamberlain of the pope's household, who was living at the time the picture was painting; and having insinuated to his holiness that Michael Angelo was committing a great indecency, by introducing so many naked figures into the chapel, he entreated the pope to give orders that they might be partially clothed. Michael Angelo, hearing by accident of this man's absurd request, who wished to see men and women rising out of their graves with breeches and petticoats on, very jocosely painted him among the number of the unhappy, and doomed him to the additional punishment of wearing ass's ears, as an emblem of his folly. So striking was the likeness, that the chamberlain found out by the hints and whispers of others, that this figure was intended for himself; on which account he went

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in an extreme passion to the pope, requesting some satisfaction for the insult he had met with from Michael Angelo, who had represented him as in hell. After his holiness had indulged in an innocent fit of laughter, he very condescendingly replied to him—"My dear friend, what can I do in this business? Your situation appears to me to be altogether irretrievable. Had Michael Angelo been less cruel, and had only put you into a state of purgatory, the prayers of the church might have been of some avail; but it has so unfortunately happened that the vengeance of the painter, not satisfied with moderate atonement, has placed you where hope never comes, that comes to all, and totally out of the power of redemption."

Opposite the Sistine chapel is a door communicating with the open galleries round the great court, which were painted by Raphael and his scholars, after the arabesque designs in the baths of Titus and other ancient edifices. The ceilings of these galleries are painted with subjects from the Old Testament.

From these loggie you pass into those interesting apartments which contain the superb fresco works of Raphael and his school. As historical productions, they are, without contradiction, the finest in the world, although they have suffered by time; nor are the rooms in which they appear very favourable for their exhibition, being extremely dark. Many subsequent artists have studied these chef-d'œuvres with the greatest advantage, and have imbibed such an excellent style of composition from them, that they have acquired permanent

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and extensive fame. Those who wish to have a more comprehensive idea of them than a written description could afford, will do well to refer to the engravings lately published by Mr. Duppa, who toiled in the Vatican, copying heads from the best of them, at a time of general difficulty and dismay, with the generous hope of infusing the genius of Raphael into the bosoms of British artists, and of reviving a public spirit for the encouragement of similar works in the palaces and principal buildings of this country.

Contiguous to these chambers is the spacious palace in which the pope sometimes resides during the winter months. In point of architecture it is very irregular, having been built in pieces at different periods of time. Toward the centre of a long corridor, which runs on one side of the garden of Belvidere, is a door of iron which leads into the great library of the Vatican, the book-cases of which are not permitted to be opened; so that nothing can be seen here except the room itself, which is in the shape of a T. The cases are placed in the middle of the room; and it was hinted to me that the manuscripts and rare books were much plundered by the French when they had possession of Rome, and were sent to Paris to enrich what has been since termed the Imperial Library.

In the same way the museum of the Vatican—once reckoned the most valuable and brilliant in the world, on account of its rare collection of antique sculpture, and other works of the fine arts, being the reward of the zeal, labours, and

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researches, of several celebrated popes—lost many of its principal ornaments: such as the Torso of Michael Angelo; the group of Laacoon; the Apollo of Belvidere; the fine figure of the Antinous; Venus coming out of the bath; the colossal statue of Cleopatra, represented as dying; a Cupid; an Adonis and a Discobolus; an Amazon; and the fine statues representing Apollo and the Muses; beside many other excellent statues, busts, &c. There is, however, a great quantity still remaining well deserving the attention of the artist.

In the circular saloon or rotunda stands a wonderful porphyry basin, forty-one feet in circumference, in one piece, which is considered the finest thing of the kind at Rome. This saloon is so extremely elegant in regard to its architecture, that a few observations may be useful. It is about fifty feet in diameter, paved with mosaic, representing the combats of the Lapithæ, a people of Thessaly, with the Centaurs. The circular wall is adorned with fluted pilasters placed at regular distances, with fanciful capitals, in which are eagles, angels' heads, and leaves, bearing an appropriate entablature. Between these pilasters are handsome niches (except where the two doors are seen) reaching from the pavement to a proportionate height, with heads representing shell-work; and in them formerly stood marble statues on pedestals. The plain part of the wall is painted to resemble granite. Over the entablature comes a kind of attic, in which are Palladian windows placed immediately over the niches, and dwarf pilasters over those below. From the

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cornice of this attic a stately dome springs, richly pannelled and adorned with flowers of various kinds. In the centre of the dome is a circular skylight, which, together with the Palladian windows, illuminate this superb interior, and render it an admirable receptacle for sculpture of various descriptions.

The gardens of the Vatican palace are laid out in the usual formal style, ornamented with fountains. In the centre of one of them is a small bronze ship with cannons, which used to go off by the contrivance of water, so as to produce an explosion like artillery; but it is now much out of order.

Beside the patriarchal, there are other churches in Rome with costly and expensive interiors. The church of Jesus is inconceivably rich with marbles and paintings. St. Agnes is the same, built in the form of a Greek cross, with a dome in the centre resembling St. Peter's, only on a much smaller scale. In the subterraneous part is a fine bass-relief, in marble, representing the young virgin Agnes in a state of nature.

In the church of St. Agnes without the walls are some antique Corinthian columns of granite, of a very singular kind: the flutes and fillets of the shaft are a continuation of mouldings, resembling the astragal and hollow, alternately reversed all round the column, which has a rich but confused appearance.

The church of St. Nicola in Carcere is visited by travellers only for having been erected on a

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spot where the prison stood memorable for that remarkable instance of a daughter's affection still termed the Roman charity.

In the church of St. Sebastian is preserved a stone about two feet square, upon which it is said our Saviour left the impression of his feet when he appeared to St. Peter at Rome; and in the chapel on the left is a recumbent figure of St. Sebastian, pierced with golden arrows, executed under the direction of Bernini. Beneath the church is a subterraneous chapel, with a small staircase leading to it, which contains a capital bust of St. Sebastian, by Bernini; and from this there is a communication to the famous catacombs, which run in all directions to an amazing extent, like narrow alleys, about six or seven feet high. To this place we are told the Christians retired during the times of persecution, where they performed their religious exercises and buried their dead.

In the church of St. Peter ad Vincula is preserved the supposed chain with which St. Peter was bound by Herod at Jerusalem; and it is said, that when Leo X. was comparing it with the chain the same apostle was fastened with in the prison Mamertina, at Rome, the iron became all at once as ductile as if it had been melted in a furnace, and the two chains miraculously united and became one in his hand. In one of the transepts of this church is the superb tomb of Julius II. executed by Michael Angelo; and as a prodigy of modern sculpture appears the colossal statue of Moses seated on a sarcophagus: the tables of the law are shewn un-

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der his right arm, and he seems to be speaking to the Jews with a stern and angry countenance, as if reproaching them for their disobedience against God. I thought this an unrivalled performance of the master.

The academy of St. Luke, like that at London, is composed of painters, sculptors, and architects. One of the rooms contains a beautiful picture from the pencil of Raphael, representing St. Luke painting the Virgin Mary. The collection consists, as usual, of paintings, drawings, and other works of art; and here is preserved the skull of Raphael. The other academy for the fine arts was established by Lewis XIV. for the express accommodation of his own subjects who had gained the prizes in painting, sculpture, and architecture, at Paris. It consists of a director and twelve pensioners, and has a tolerable collection of antiques, models, and plaster casts, for the use of the students.

There are still to be seen some remains of several circuses, which prove the general form of them, as the prints specify, to have been composed of a long parallelogram, terminated by two semicircles at the extreme ends; and the seats rising one above the other inclosed the area. In the centre was erected a line of substantial stone-work some height from the ground, which used to be decorated with obelisks, statues, animals, and other devices; and round this the chariots were driven at their public games. The ground once occupied by the circus of Sallust remains precisely in the same shape I have already mentioned, which is very evident by the

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mound by which it is encompassed: but there is scarcely a brick or a stone left, and, instead of appearing like a place of public amusement, it is now converted into the more profitable purpose of a garden for the supply of the kitchen.

Rome has several theatres, but that most likely to claim the attention of travellers is called L'Alberti, being so named after the architect who designed it. The plan of it is in the usual form, and in height it contains seven tiers of boxes, each about five feet wide in the front. The house appeared to me much larger than ours in Drury-lane. The boxes are divided by pilasters; their fronts are handsomely painted, and the whole has a superb effect. As it is not consistent with the gravity of the church for the pope and cardinals to visit places of public pastime, there is no state-box in this theatre as is always the case in others that belong to secular princes.

The man fond of romantic scenery should never leave Rome without making an excursion to Tivoli; the distance is about eighteen miles. Here are the famous cascades, which (after having served several manufactories of copper, iron, paper, and mills for grinding corn) precipitate themselves from a high mountain, and splashing upon projecting parts they divide into a variety of forms, till they mix with the rivulet below, and glide imperceptibly away. In the same neighbourhood is also the vast waterfall made by Sextus V. in the river Teverone, which, after falling perpendicularly from a considerable height, passes through a bridge

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in foaming agitation, and then descends to a great depth among a mass of rocks, called the Grotto of Neptune.

Among other ancient remains to be seen here, are a few ruins of the villas of Horace and of Mecenas; also a great part of the famous temple of Vesta, sometimes called the temple of the Sibyl, standing on a conspicuous eminence. This building is circular on the plan, forty-two feet in diameter, including the substruction, and is built chiefly with stone, named the Tibertine (which concretes in this part of the country by the effect of water of a calcareous quality), and covered on the surface with a beautiful stucco, which looks like marble. The same sort of stone was used in St. Peter's church, as well as in many other structures at Rome. The columns which constitute the periptere of this temple are of the Corinthian order, two feet five inches in diameter, with capitals of olive leaves; they stand about five feet six inches from the wall of the naos, with the inner side perpendicular thereto, as is recommended by Vitruvius, in book 3, chap. 3; because by being so placed they make a better support to the edifice, and are less liable to be removed by pressure. The bases of the columns rest on the platform of the substruction without any plinths, to which a narrow flight of steps leads: the door of the cell is seven feet wide below, decreasing upwards, with a proportionate height; and the entablature, consisting of architrave, frieze, and cornice, bears but a light proportion to the columns. On the frieze are oxen's heads, pateras, and festoons continued (e

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all round by way of ornament. The body of the temple has a small window on each side of the door in the same shape; and it is supposed was formerly covered with a dome, otherwise these apertures were of no use. The appearance of the temple is extremely picturesque at a distance, and the scenery around it romantic and beautiful.

On the road to Tivoli is a sulphureous lake, and the tomb of the family Plautia stands on the left, close to the road, which bears a strong similitude to that of Cecilia Metella. Also, at a small distance out of the road are the ruins of the celebrated house of Adrian, comprising the theatre, baths, temples, and dwellings, of the soldiery. The last are very perfect. The remains sufficiently denote, even at this late period of time, the extraordinary magnificence and extent of the whole structure. It was intended by Adrian, first, as a suitable habitation to accommodate himself and his household; and, secondly, as a museum to receive all the stores of art, and rarities of every description, which he had collected together during his travels into Greece, Asia, and Egypt.

Frascati (so called, because the ancient inhabitants used to make small huts with the boughs of trees among the ruins) is another place in the vicinity of Rome to which travellers go, for the pleasure of viewing the ruins of ancient Tusculum, and many handsome modern villas belonging to the Roman nobility; but as they are only secondary objects, compared with those I have already described, I shall not trouble the reader with any account of them. Near this spot is the

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fine oval lake Lago di Castello, seven or eight miles in circumference, with a small ancient water-course leading from it to the sea, which is said to have been made on an emergency by the Romans, in order to prevent a destructive inundation that threatened the surrounding country. The hills in the vicinity are planted with vines and olive-trees, and from their summit you may discover the Mediterranean. In the cathedral church is the plain tomb of the Pretender of the house of Stuart.

A few days before I quitted Rome, for Naples, a circumstance occurred which afforded me a very good opportunity of remarking one of the papal ceremonies. It is denominated a private function, in contradistinction to those the pope sometimes performs in St. Peter's and other public churches; and which took place in a small chapel belonging to the palace, on Mount Cavallo. On certain days there is a meeting of the pope and cardinals in this way:—Placed on one side of the chapel is the throne, where his holiness sits during the ceremony clad in a white satin robe, and crowned with a silver mitre. The cardinals are seated in due order, dressed in their robes and ensigns of office. When they first enter the chapel they kneel before the altar, and the pope himself makes a short prayer at it before he ascends the throne. A variety of anthems are sung and prayers read on the occasion; and even the pope repeats certain parts aloud, standing up and uncovered. The chapel is perfumed, and the cardinals walk round and round in solemn procession while the priests are chanting; then they mount the steps of the throne one

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by one to kiss his holiness's hand, which he stretches out to them under his robe. During the ceremony, the mitre is taken off and put on the pope's head several times, according to the nature of the service; when it is off it is placed on the altar. To conclude these religious rites, a sermon is delivered in Latin, by an ecclesiastic; and after that the pope and cardinals return in procession to the private chambers of the palace. The pope is a man of small stature, with a very mean and monkish appearance; and in passing along he waves his hand to and fro, scattering blessings on the heads of his people, who prostrate themselves before him. The place appropriated for strangers is separated from the seats of the cardinals only by a low slight partition; and I requested one of them to point out to me the cardinal Duke of York, the last branch of the house of Stuart; who informed me that he was not present, being confined to his house by indisposition. I could not exactly learn what end this celebration was intended to answer, but I believe it is only for the purpose of acknowledging the ecclesiastical power of the pope, and for his receiving the allegiance of the cardinals from time to time, in conformity with the spiritual views of their church.

Notwithstanding what I have said respecting the modern painting of Italy, I believe it is generally allowed that in another branch of the arts, which is sculpture, Rome has it in her power to boast the first artist now living in the world, whose name is Canova. I went to his gallery several times (he was then at Paris) to view some of his

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performances, which impressed my mind more and more with a consciousness of his great merit. Among the number were the group of Cupid and Psyche; an unfinished colossal statue of the King of Naples; a beautiful figure of Hebe; and another of Perseus with the Medusa's head: but superior to all appeared the figures of the two Gladiators mentioned by Pausanias in the forty-first chapter of his Arcadics. They are distinguished by the appellation of Creugas the Epidamnian, and Damoxenus the Syracusan; who, in order to decide the contest between them, agreed, in the hearing of all the spectators, to receive each other's blow singly, and in such part as each might name. Creugas desired Damoxenus to stand still, and present his head, which he severely wounded; and Damoxenus on his part ordered Creugas to present to him his side, which he accordingly did, and so violent was the blow that he drove his hand through the very side of Creugas. The Argives forced Damoxenus with indignation out of the stadium, because he had violated the compact by giving his adversary several blows instead of one; and declaring the victory in favour of Creugas, they decreed a statue to his memory.

Canova has represented these two pugilists in that precise attitude which it is supposed they assumed after Damoxenus had suffered the blow on his head, and was preparing to return it. Creugas stands forward in a manly and dauntless manner exposing himself to his adversary. His teeth are closed, and his hands, one of which presses hard on his forehead, are clenched, as if with an intention of

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better supporting the pain he is about to undergo. In the whole of this work appear masterly skill and accurate conception, as well in the true character of the figures as in the active passions of the moment. Although they are both intended for common Gladiators and men of mean birth, yet the sculptor has so strongly and truly marked the difference of their dispositions, that the spectator cannot but feel interested in the welfare of the one and prejudiced against the cause of the other. They are both fine muscular figures larger than life, and have with great justice so much established the fame of Canova in every part of Europe, that very lucrative offers were held out to him by Bonaparte, to induce him to live at Paris, which I understand he has accepted, to the regret of all his friends, as well as of the lovers of art at Rome.

Departing from Rome to Naples, travellers are induced, in passing through the gates, to take another view of the walls of this ancient city, which consist of brick. On the plan they form a sort of zig-zag, and in some places within they look like a kind of double arcade, one above the other, which you may walk under for a great way. They are defended at certain distances by towers and bastions without any ditch. In ancient history we are told, that Totila king of the Goths, after having got possession of Rome, and being apprised that Belisarius was marching through Italy to besiege him, first broke down the walls, and then retreated more to the southward: and that they were afterwards reinstated by that general, at the command of Justi-

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nian, the Roman emperor. On this account the antiquarians very confidently maintain, that a great part of the present walls of Rome was built under the immediate direction of Belisarius.

The distance from Rome to Naples is 152 English miles; and this journey may be performed in the same way as the last. As soon as you quit Rome an ancient aqueduct appears on the left, which continues for some miles along the road. Here and there are ruins and dilapidated sepulchres. The first place of any note travellers arrive at is Albano, where there are some remains of a tomb, supposed to have been erected for the Horatii and Curatii, who fell near this spot. On the summit of it are five circular pyramids or cones, which certainly add some probability to the conjecture.

Continuing your route through Velletri, and keeping on the right, you cross the Pontine marshes. The road for many miles is as level as a bowling-green, and a row of trees on each side give it the appearance of a grove: a narrow river pursues the road on the right, till it unites with the sea at Terracina.

At a small distance from Terracina is a garrison-gate with towers, which divides the papal from the Neapolitan state, and where persons are compelled to shew their passports to the commanding officer. The next place you come to is Mola, which is pleasantly situated on the banks of the Mediterranean; and hence to Naples the wayside is varied with myrtles and other evergreens, flowers, vineyards, and orchards of large

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lemon and orange trees, which when I saw them were loaded with fruit. In this route are two considerable rivers: the first is called Garigliano, which is crossed in a barque; and the second Volturno, which has a bridge over it. In a very short time after passing this river you arrive at the gates of Naples.

The first thing to be done here, in order to acquire a commanding and extensive view of the city and its environs, is to ascend to the summit of the pharos or lighthouse, which stands on the shore of the bay.

In regard to the palaces, churches, and public buildings, they may be said, in their general character and distribution, to resemble those at Rome, only with this difference;—that, added to the same corrupt style of architecture, they have not by far so much real magnificence and expense in their interiors, nor have they any of those interesting objects of antiquity which will ever more or less excite attention at Rome. Therefore, any individual description of them would be to repeat here, under great disadvantages, what has been already said in another place. The fronts of many of the churches consist merely of a bare wall with doors; also their interiors exhibit a vulgar and gaudy style of embellishment; which, excepting their historical paintings on the ceilings and walls, is infinitely more adapted to dazzle the eyes than delight the mind of the classic and enlightened traveller. The private dwellings are generally built with brick stuccoed on the outside, and erected very high like those in France, with bal-

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conies to almost every window. The roofs are sometimes flat, covered with tarrass; and so warm is the climate that even in winter there is no need of fire; on which account no fire-places appear in the different rooms, except those used for culinary purposes. The floors of the chambers are mostly of brick or composition, and the walls are stuccoed and painted with fanciful decorations. The streets are paved with broad flag-stones, leaving gutters in the middle; and, except La Strada Toledo, which is the principal, and a few others, they are certainly very narrow. In short, many of them can be called little better than lanes and alleys, and the extreme loftiness of the houses contributes greatly to render them more gloomy and miserable, and occasions the air to be unwholesome.

There are a few piazze or small squares, the chief of which is Lago del Castello, or the place of the castle. But, much as they may be commended by foreigners, they are scarcely worthy of notice from a man who has seen this metropolis: nor do the fountains which are placed in them bear even a remote comparison with those which appear in the squares at Rome. On the banks of the bay near Pausilippo is a beautiful promenade of a great length, denominated the Royal Villa, because here the king and royal family walk in public, as the king of England does on the Terrace at Windsor. It is inclosed with a handsome railing, except the side bounded by the sea, and decorated by pavilions, orange-trees, and fountains. In the centre fountain stands

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the famous marble group of the Toro, brought from the palace Farnese at Rome. The figures are represented on a rock. Another agreeable place of public resort, nearly a mile in length, is likewise situated on the banks of the bay to the eastward, where persons of all descriptions parade up and down, either on foot or in carriages, at certain hours of the day, to enjoy the cool breezes of the sea. The castle, at the west end of it, appears in a shattered condition, which was occasioned by a cannonade from our ships of war at the time the French took possession of Naples a few years ago; and when the king fled to Sicily, under the protection of Lord Nelson, as a place of safety. The dock-yard and magazines, as at other places in Italy, are small in comparison with those in England, as may easily be imagined.

The streets at Naples having no lamps, are very dark in the night-time, which is the case in all the Italian cities; so that the inhabitants seem resolved to make up in one way for their waste and extravagance in another;—I mean the astonishing consumption of wax tapers in their churches: but as it is the common practice among the Roman-catholics to place different images, representing Christ, the Virgin Mary, or some saint, at the corners of their streets, very often a faint glimmering candle is stationed before them, with a view of attracting the attention of the pious when they pass, but which is of no other service in the world.

One of the most remarkable objects at Naples is an excavation through the mountain Pausilippo,

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which is a solid rock. It was made as a road to lead from this part of the city to the environs, and bears the name of the Grotto, but in this country we should more properly call it a tunnel. I think it may be nearly a quarter of a mile in length, in width twenty-two feet, and fifty feet high, on an average. When you are about the middle of this passage it is not uncustomary to feel some difficulty in breathing, produced by the stagnated air within, which I myself experienced. The obscurity is very disagreeable, and to women terrifying; and when it is viewed from one end to the other, the distant aperture appears no larger than a shilling. We are told this work was begun by Lucullus; but it has been made larger and larger at later periods of time, by various kings of Naples, for the better accommodation of carriages. On the brow of this mountain is a ruinous arched building fourteen feet square, with several niches in the walls, commonly supposed to have been the tomb of Virgil; but these identities are so often matters of mere conceit, that I think the less we believe of them the better. From this tomb you may proceed to the castle of St. Elmo, and the Carthusian convent, from which place there is an extensive and gratifying view of the sea and land. At some distance to the westward is the well-known grotto Del Cane, where a nonsensical experiment is tried upon a dog: it is by holding his nose to a hole in a cave from which a suffocating vapour arises, till he appears almost dead; and by being brought again into the natural atmosphere he immediately recovers. A variety

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of little catchpenny tricks of this sort is practised upon travellers. Farther on is the place called Salfatara, which is an oval area of sulphureous earth surrounded by hills: underneath, it is hollow, and when the ear is put near the ground, you may distinctly hear the water boiling and bubbling below it, and through some apertures in the earth even flames have been discovered in the night-time. The inhabitants near this spot make alum of that which they scrape from the surface. At Pozzuoli are some ancient remains of temples, the mole of the harbour, and an amphitheatre very ruinous. At Baiæ, a neighbouring village, are other curiosities, all of which the antiquarians have been bold enough to affix names to, notwithstanding the successive earthquakes and changes that have taken place in this volcanic territory.

Returning to Naples there are two buildings well deserving attention, on account of the sculpture, paintings, and other curiosities, they contain. The first is the studio or university, which has a very extensive library: among the manuscripts I observed the epic poem of Jerusalem *Liberata* in the hand of Tasso; and an original copy, as it is said, from the manuscript of Virgil, with other works. In the museum, at the extreme end of the room, stands the celebrated statue of the Farnesian Hercules, by Glycon, brought from the Farnese palace at Rome, and which is too well known by casts to need any description here; a group of Pan and Apollo; Neptune from the Herculaneum; Orestes and his

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sister, from the same; beside an abundance of other statues, busts, vases, &c. The second is the palace situated on Capo di Monte, which is a very high mountain: it was begun as a suitable residence for the kings of Naples; but afterwards finding out, what ought to have been known in the first place, that they could get no water to supply the inhabitants, it was deserted; and now only serves as a depository for paintings, sculpture, and natural curiosities: among them I particularly noticed two oyster shells three feet in diameter; a fine head of Seneca in marble; many antique busts of the Roman emperors, and others; with vases, statues, &c. The paintings are very numerous; many executed by Raphael, Annibal Caracci, Guerchino, Titian, Parmegiano, Corregio, Bassans, Paul Veronese, Andrea del Sarto, and other eminent hands.

The finest theatre in all Italy is in this city; it is called St. Carlo, and adjoins the royal palace. In form it is similar to others I have before mentioned, but I should suppose it is full a third larger than Drury-lane theatre. In height there are seven tiers of boxes, and each box bows out separately: their fronts are richly gilt, and painted with festoons, eagles, and figures of different kinds. Around are handsome chandeliers for lights, but they are only used on particular occasions. The pit has several rows of seats with stuffed leather backs, and to some of them are elbows which hold persons singly: many of them being private property, they are kept locked, which is done by the seat turning back upon hinges. The king's

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box is placed in the centre of the house over the door leading into the pit, as is usual; the ceiling is richly painted, and the whole interior is truly magnificent.

Another theatre at Naples, called La Florentina, is on a much smaller scale. The pit is elegantly fitted up with seats, backs, and cushions, so that the spectators sit here as comfortably as in our churches.

The palace in which the royal family resides during the winter, possesses little to excite attention: but that at Porticii, about five miles from Naples, contains in one of its wings the much-valued collection of antiques and curiosities dug up at Herculaneum and Pompeii, including statues, busts of great men, medals, intaglios, domestic utensils of all sorts, ornaments once worn by the Roman ladies, such as ear-rings, bracelets, &c.; also a great quantity of arms; with a variety of paintings on stucco, which have been taken from the walls of Pompeii and Herculaneum by the help of saws. They are principally preserved in glass cases made for the purpose, and altogether occupy eight chambers. In the outer courts are two equestrian statues in marble of the Balbi family; and in the entrance court are vases, figures, mutilated columns, cornices, and other mouldings, with a fine bronze horse from Pompeii. The palace itself is a plain stuccoed edifice, and as a piece of external architecture, may be said to be even below mediocrity: but many of the rooms within are noble and of good proportions. They have, however, been stripped of their tapestry, pictures, and other ornaments, and in many instances they

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present no more than bare whitewashed walls; at the same time the ceilings and coves, which have been painted in fresco with historical subjects, afford some relief to the poverty of other parts. In one of the chambers I observed a portrait of Lord Nelson, who dined in this palace several times with the royal family.

The walls and ceiling of one of the chambers are curiously lined with porcelain china, intermixed with a multitude of figures; some parts of them are in alto-relief, which produce a very extraordinary effect. The floor is covered with mosaic, taken from Herculaneum. In the various apartments are many modern pictures, by an artist named Bonito. From the terrace in the garden you have a view of the sea; but the gardens themselves are laid out in a set formal manner, and would be extremely uninteresting were it not for the fine orange-trees that abound in them, and whose fruit has a beautiful and rich appearance. To obtain a sight of the museum of curiosities, it is necessary to make application to the English ambassador, who has power delegated to him from the king of Naples to issue cards for that purpose to his own countrymen; but no person is permitted to make sketches, or write down any particulars when passing through the apartments, which to the zealous artist is no small mortification.

Herculaneum is close by, and all that now appears of it is a small theatre, semicircular on the plan, with marble seats; a model of which is preserved in the museum. It was formerly open at the top. The stage, and the part behind, called the post-

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scenium, for the players to retire to, form two narrow parallelograms. The company entered by two doors, one on each side of the outer vestibule, and immediately ascended the staircases on the right and left, which led to the circular corridore that ran round the theatre and communicated to the seats. The orchestra was always placed before the stage. This theatre is much below the ground by which it is surrounded; you enter into the excavation through a trap-door, and descend down a long staircase which looks like the entrance into a cellar: it is likewise so very dark within, having been covered over, that unless you are attended by men who carry flambeaux, it would be impossible to see any thing whatever. The other excavations that were made at Porticii have been since filled in with earth; and I have no doubt but travellers generally find themselves much disappointed when they discover here very little more than a dismal vault, instead of what their imagination is too apt to lead them to expect—namely, a subterraneous city.

At Torre del Greco, a small village in the way to Pompeii, the lava from a late eruption of Mount Vesuvius ran across and obstructed the road. It has however been cut through with great labour and expense; and when I was there they were rebuilding some of the houses which were thrown down at the same period.

Farther on, in the direct road, is situated Pompeii, about twelve miles from Naples. This city stood on a considerable eminence; and the usual way of access to it is through a square court-yard, called the Barracks, which was originally sur-

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rounded by a Doric colonnade, forming a covered way or loggia for shelter, and under it was a continuation of small chambers for the accommodation of the soldiery. In those remaining are mutilated cornices, mouldings, and ornaments, which are pointed out to strangers as being parts of the architecture of that day. The walls and the columns (I mean such as are now seen) are covered with stucco, and the level situation in which they appear, proves that this city was only inundated by cinders and light materials, and that it was not much damaged by lava or earthquakes. A small distance hence, in a large vineyard, they have excavated another part of the city to the depth of twelve or fourteen feet below the present surface of the ground. The street is about ten feet wide, with a raised footway on each side four feet wide, paved like the Roman roads. In the pavement may very distinctly be discovered the small ruts made by the carriage wheels. The houses stand on the right and left of the street in the usual manner, and to all appearance could have been but one story in height. To some there is an open square court, and the lodging-rooms are placed around it: they are very small, and lighted only from the doorways within the court. The walls of these houses are built of rough stone, handsomely stuccoed within; and so hard is the cement that it is impossible to break it without difficulty. Their interiors are painted with birds, fish, fruits, flowers, &c. on dark and red grounds. As the roofs and ceilings were all beat in by the inundation of cinders during the eruption, the

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houses look exactly as if they had been left in an unfinished state, some parts of the walls being higher and some lower than the rest. The paintings must of course be considerably effaced by time; but the persons who attend to shew these ruins, carry with them a pail of water and a small jug, with which they throw some of it against the walls, and then the colours come out as fresh and as distinct as if they had been but lately done. In one of the houses lobsters and other animals are painted upon the walls, which have induced the people on the spot to name it the tavern. Other houses, thought to have been shops, have a kind of stone stall-board, on which, very probably, articles of merchandise were exposed to sale; and it is not a little curious to hear the people give to them different distinctions, such as oil-shop, coffee-house, &c. At the end of the street appears the city-gate, with two archways one on each side, similar to those at Temple-bar, for foot passengers. Immediately without the city on the left is an ancient tomb; and farther on stands a villa erected against a declivity, presenting rooms on different levels. The walls are enriched with paintings as the other houses. At Pompeii are also two small open theatres, with marble seats, semicircular on the plan, and about the size of that at Vicenza; but the external walls form a square or rectangle. On the top is a circular corridore with two staircases, one in each angle, which lead up to it from a door in the outer wall below, just as the staircases in our own theatres do to the lobbies. There appears some difference between the plan of these and that at Her-

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culaneum, particularly in regard to the situation of the staircases, which are here placed in the triangles, formed by the junction of a semicircle with a square. The stage, orchestra, and postscenium or part behind, are similar to those at Herculaneum. In the wall which divides the stage from the postscenium, where the actors used to retire, are three doorways through which they made their ingress and egress. After having ascended the staircases which conducted to the circular corridores, the spectators then descended by steps cut out in the marble seats to their respective places: and as these theatres even now are almost as perfect as ever, the most correct and satisfactory ideas may be formed of the contrivance of all their parts.

I could not avoid smiling when viewing the ruins of a villa without the gates, to hear the person who attended me very confidently affirm that the skeleton of the master was found in that house; but when I asked him how it was possible to distinguish after 1700 years whether it was the skeleton of the master or the man, I perceived he had as great an inclination to indulge in a smile as myself.

It is generally supposed that these buildings at Pompeii and Herculaneum were destroyed by the eruption described by Pliny the younger, which took place in the first year of the reign of Titus: yet when we consider what extraordinary changes and events may have occurred in the vast space of 1700 years; and that the same city may have been destroyed by subsequent eruptions and rebuilt several times over without any record of the fact; it is not very surprising to find that mankind

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should entertain a variety of contradictory ideas on the same subject.

The last great natural object travellers visit on this road is Mount Vesuvius; the usual way of doing it is to ride on a horse or mule from Porticii, ascending all the while, until you approach pretty near the cone of the mountain. The appearance of the surrounding ground is truly awful! it consists of rugged piles like black rocks, mixed with calcined earth, stones, cinders, and dross of various kinds, and strongly evinces the dreadful convulsions of nature during an eruption. People reside at the foot of the mountain, who are always upon the look out to attend foreigners in the double capacity of guide and assistant. They wear a girdle round their waists, which you may take hold of if you please, and by it they will pull you forward; but the best way is to take time and trust chiefly to your own exertions. A boy accompanies travellers up the mountain, carrying a quantity of wine in a flasket to refresh them when they have gained the summit, and which they stand in great need of, as the fatigue is most excessive, owing to the heat of the climate, the steepness of the ascent, and no less so to the looseness of the ashes with which it is covered, so that you slip down in many places nearly as fast as you get up; indeed, were it not for the curiosity and ambition natural to travellers, many of them, I have no doubt, would return before they had reached even half way up. Every three or four steps you are compelled to halt to take breath, and wipe the perspiration from your

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face; yet when you have accomplished the task, the surprising view from its top, which is said to be 3938 feet from the surface of the sea, appears a very adequate compensation for the toil you have undergone. Having attained the summit, it is customary to descend on the inside, which is lined with a pulverised sand, to the mouth of the crater: if you perchance to touch the ground it will burn your hands, and when disturbed a small evaporation of smoke immediately arises. To get up again is even more fatiguing (only the distance may not be more than 100 feet down) than ascending the outside. In the crater appears an arched incrustation resembling a flat dome, and in it are several large orifices, through which clouds of smoke are constantly issuing as from chimneys. The heat felt in the inside of the mountain may be compared to the exterior heat of an oven, which is more suffocating than intense. If any person should accidentally slip when going down to the crater—which is not likely, because the loose sand is nearly up to the knees—he must perish unless he should have good luck enough to miss the orifices and lodge on the incrustation, and even then in all probability he would be suffocated by the sulphureous vapours before any help could be given him. Leaving the mountain, you descend with great rapidity in a small path of loose sand, which, as it were, slides along with you in so easy a manner that you do all but ride down; then it is usual to visit a hermitage close by, where a friar resides, who keeps different sorts of refreshments to sell to his exhausted visitors, and who

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presents a book requesting them to write their names therein.

Another excursion from Naples is to Caserta, about sixteen miles, where the country palace of the king is situated. It is reckoned one of the most extensive in Europe, and was erected from the designs of Vanvitelli. The walls are of brick, and on the plan it forms nearly a square. The length of the front is said to be 800 feet, and in depth 600 feet, but here, as well as at many places in France and Italy, strangers are not permitted to use a measure. The interior is divided into four courts, by cross buildings that intersect in the centre; and although it was begun long before the present king's reign, not a third part is yet finished, at the same time there is now more than room enough for the accommodation of his majesty's household. The exterior contains five stories of windows in height including the mezzanine, and is without much beauty of architecture. In the centre of the front is a large archway as usual, which communicates to the courts within, and in a direct line to the gardens behind. In the centre, where the cross buildings intersect, is a superb staircase, with double flights of steps, entirely of marble: it is wide enough for a dozen persons to walk up a-breast. On the pedestals of the balustrade are marble figures of different sorts. At the top of the staircase is a large circular saloon, with a range of marble columns so far insulated from the wall as to leave a commodious corridore all round, which communicates to the chapel, the theatre, and the state apartments. The rooms are

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generally square or oblong, and connected to each other without any private passage. They are extremely large, and many of their ceilings are painted from fabulous history, by modern artists of merit. The chapel is adorned with elegant marble columns, of the Corinthian order, placed round the gallery, resting on a handsome arcade below, very much resembling that at Versailles both in shape and embellishments. The theatre is small, and round the pit are antique columns of alabaster, which appear as if they were introduced to support the roof. The boxes and the whole house are richly decorated with paintings, marbles, gildings, &c. The king's box occupies the entire end of the house opposite the stage, which is richly furnished, and magnificent in other respects.

At a considerable distance behind the palace appears a high hill with a cascade rolling down it, which is so contrived as to be seen the moment people enter the great archway in the front: the water falls into an immense basin below, and the whole I was informed is the work of art. The gardens are extensive, but very formal, with straight wide gravel walks, and in different parts are pavilions, various places of retirement, and other fanciful erections. Close by is the grand aqueduct, with three stories of arcades, which supplies the palace and village with water from a distant source.

After the traveller has seen those things most worthy of his attention at Naples, he will do well to return to Rome and Florence, in order to have

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a second view of the antiquities and other celebrated objects they contain, by which means he will fix them much deeper in his memory than if he had staid there considerably longer at first, because in the interval he has had an opportunity of reflecting on what he saw most meritorious in point of art.

From Florence to Bologna is a journey of seventy miles. At the boundary of the city stands a triumphal arch, which, when going this way, you always pass through. Its general character resembles the arches at Rome, but the smaller parts and ornaments are in a bad taste. The beginning of the road is very pleasant, varied with hills planted with vines and olive-trees; and at the distance of three miles from the city is the public burying-ground; it not being customary for the Italians to inter their dead, as we do, within the walls. Three miles farther on is the villa of Pratolino, which was formerly the chief country residence of the grand-dukes. In the gardens is a famous statue, sixty feet high, in a sitting attitude, by John di Bologna, intended to personify the Appennines; and in the body of it is a curious cave. In other parts of the grounds there is an abundance of fountains, grottos, water-works, groves, &c. but the house itself is nothing more than a plain white plastered building, without any aim at architectural beauty or excellence. At Caffaggiolo you begin to ascend the stupendous Appennines; the highest mountain among them is named Giogo. They were covered with snow when I crossed them; and we were under the ne-

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cessity of sending a man on horseback before, with a long pole, to feel out the way, lest we should mistake the road, which in many places is extremely narrow, with deep precipices on the right. Within half a mile of the village Pietra-Mala, on the top of a mountain, there is a kind of volcano: flames are said sometimes to issue from the ground, and in the night are visible; but, as I passed it in the day, I did not distinguish any thing of the kind. Leaving this place, you descend very rapidly into the vale of Lombardy, and in a few hours arrive at the walls of Bologna, which is situated on the banks of a narrow river, called the Reno.

The most remarkable feature in this city are the arcades on which the houses are built; but there is no regularity observed in them. In rainy weather the inhabitants may walk from one end of it to the other without the least annoyance from wet; and in the summer season they are defended from the heat of the sun. Agreeable as these advantages appear, and however handsome an arcade may be under some circumstances—as in market-places, and others of commercial resort—still the continuation of it in a city is very far from being desirable, because it makes the shops and rooms underneath exceedingly dark, and occasions a vast quantity of stagnant and unwholesome air as well as dirt.

The general style of architecture at Bologna is no better than at other places I have previously mentioned; nevertheless, there are some palaces and public buildings striking on the first view,

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chiefly owing to their novelty and magnitude. The plan of them is in the usual manner of Italy, and their superstructures of stone have all that ponderosity so common at Florence. In some of the palaces are excellent paintings, from the pencil of the Carracci and other artists, particularly those in the gallery of Sampieri, representing the labours of Hercules, &c. And in the great square or piazza stands a superb fountain, by John di Bologna; it is crowned with a colossal figure of Neptune, in bronze, with a trident in his hand: and figures of women as syrens are placed round the rock, whose breasts form so many jets-d'eau, by which the water is thrown into a capacious basin below. Bologna being the birth-place of this artist, he presented this fine production to the citizens, as a public monument of his esteem, as well as to perpetuate his memory among them. On the pavement of the old Gothic church St. Petronius, which is in a heavy bad style, appears the famous meridian line, with the signs of the zodiac, made by Cassini, consisting of pieces of red and white marble inlaid, about six inches broad, and which line is said to be a six-hundred-thousandth part of the circumference of the globe. The circular aperture which admits the rays of the sun is in the roof over the south aisle, and the luminous spot it produces on the line shews the meridional point every day. The cathedral of St. Peter's, and other churches, have rich interiors, and some fine pictures.

In the centre of the city, and at the side of the principal street, stand the two celebrated brick

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towers so much observed by travellers. They are square on the plan, with a staircase within which leads up to the summit. The loftiest is said to be 300 feet high, and out of the upright three feet six inches: it diminishes upwards like the tower of the patent-shot manufactory on the banks of the Thames, and has ornaments on the top of a military description. The lowest, not one-third the height of the last, is built very near the other, and is said to be out of the perpendicular nine feet. The story they tell on the spot concerning this tower is, that the man who undertook to build it was of a whimsical and enterprising disposition, and that he intended to make the two meet together at the apex; but finding that accident often does what no art nor ingenuity can accomplish, he thought it most prudent to abandon his project, with the loss of some fame, when he had erected scarcely a third part of it, as he found it began to diverge a little more than he wished. The high one is called Asinelli, being the name of the person who constructed it, at his own expense, in 1109, and was evidently intended for a watch-tower; but what end the second could have answered, except for the purpose before mentioned, I could not learn from any of the inhabitants.

Another singular object here is the astonishing arcade, three miles in length, which leads from the city to the church of St. Lucca on a hill. Parts of it are level, and other parts run up sharp ascents, with steps here and there, according to the nature of the ground. The side to the south consists of double square pillars, which carry 700 arches: the

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breadth of the arcade is nine feet, the height fifteen feet, and over head is a coved plastered ceiling. On the other side to the north it is walled in, leaving apertures at certain places to admit a view of the country; and here and there are altars for the *religieux* to stop at in their way to the church. This arcade was built by public subscription, in order that the inhabitants, pilgrims, and foreigners, might more conveniently visit the church in bad weather. It contains a picture of the Virgin Mary, brought from Constantinople, and which is said to have been painted by St. Luke himself. I need not observe, that it is regarded with the utmost sanctity and veneration by all the Roman-catholics.

The university and the academy for arts and sciences, like other institutions of the same nature, are furnished with all necessary things. The last contains a multitude of anatomical figures in wax for the study of midwifery, resembling those at Florence. Among the architectural designs hanging in the hall of this academy, I perceived but one from the English school, which is a design for a museum for sculpture, by Mr. Tatham. In the antique chamber are several mummies in excellent preservation, within glass cases, and other curiosities. Belonging to this institution is an extensive botanic garden.

The great theatre at Bologna was built by a man named Bibiena. The form of it is as usual, and elegantly finished. There are seats in the pit contrived to lock up, like those at Naples.

From Bologna I went to Ferrara (which by land

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is about thirty-four English miles) in the passage-boat, down a canal that runs into one of the branches of the Po, not far from the place where the Reno intersects with it, and thence to Ferrara.

There are not many objects here worthy attention, and the city itself has a desolate appearance, like Pisa. The tomb of Ariosto has been removed from the church where it formerly was, to the end of the library in the university; and here are shewn his manuscript of Orlando Furioso, the old arm-chair in which he was accustomed to sit, and the inkstand he always used; together with the autograph of Pastor Fido, by Guarini, and other curious works.

In the different churches are some capital pictures by Guercino and the Carracci. The great castle in which the dukes of Ferrara formerly resided, has a broad ditch round it with a draw-bridge, and makes the appearance altogether of a citadel.

Another building is pointed out to travellers, because it was the hospital in which poor Tasso the poet was imprisoned, by Alphonso, the then reigning duke, under the pretence of his being a madman; but the real cause of it has been thought by many to have been a supposed amour between him and Eleanor the duke's sister.

From Ferrara to Venice is a distance by land of about sixty-nine miles; and this journey I performed chiefly by boats, which you are enabled to do by the different canals abounding in this part of the country; many of them were made by Leonardo da Vinci: now and then you are obliged

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to leave one boat and walk over a small neck of land to another; and this arises from the various directions and levels of the canals. By crossing the Adige in one part, and then pursuing the canals again, you at last arrive at the lagunes of Venice. However pleasing this way of travelling may be to men, it would be a little too romantic for the delicacy of the ladies, because there is a great deal of indiscriminate company in the boat, who are passengers as well as yourself; but, generally speaking, they are a sort of itinerant merchants, and being men of the world, much useful information is to be derived from them respecting the country and its manners; just as by dining at the public tables of the hotels, you may learn more in one month of the customs and dispositions of the natives, than you would in twelve, were you to shut yourself up in a private room at every inn you arrive at.

Venice, from the shore, has the appearance of a city situated in a low land, inundated by some extraordinary overflow of water; and being so dissimilar in many other respects to any city in France and Italy, becomes in an uncommon degree interesting to the traveller. Like old Rome, it consisted formerly of mere huts and miserable dwellings, in which poor fishermen resided; but by the various calamities and persecutions that took place from time to time on the continent, persons were driven to those small banks and islands Venice now stands on, as a place of refuge, and thus by degrees it was enlarged on pilework, and improved, till it became what it is at this day—

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a magnificent city. The most complete idea that can be entertained of Venice, is by supposing all the streets and lanes of London to be canals, with a multitude of small boats for the conveniency of going from place to place. In some cases there is an embankment or quay before the houses, but generally speaking the water flows up to the very walls of them in front: behind the houses are narrow passages like so many alleys, which communicate to the small bridges that abound in every place, and which connect the different parts of the city together. Over the principal canal, which runs through the heart of the city in a serpentine form, is the celebrated marble bridge of the Rialto. This was begun in the year 1588—instead of an old wooden bridge, which was taken down—on a model made by an architect named Antonio dal Ponte, and finished in three years afterwards. It consists of only one arch, which is the segment of a circle. The span of the arch is eighty feet or thereabouts, its rise twenty-two feet, and forty-three feet in width. On the top of the bridge are two rows of stone buildings forming twenty-four shops underneath, with circular roofs covered with lead. Between them is a handsome wide way, and on each side of them is another much narrower, defended by the balustrades of the bridge. In the four spandrils of the arch are four figures of saints in bass-relief. Such was the outcry (according to an anecdote I heard), by cotemporary architects, against this design of Antonio, that it was with great difficulty he could obtain the assent of those persons to it who were publicly ap-

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pointed as commissioners to see a new bridge carried into execution. Some said the arch was of a bad taste; others, that it wanted science, and would fall down as soon as put up, being too flat for its extent, with similar objections: however, in three years it was accomplished; and they who had been so hasty in their opinions lived to blush at their own ignorance and invectives. The ascent and descent are still very sharp, notwithstanding the evident care that was taken to make them as easy as possible, and for which the architect ultimately acquired the praises of every one.

Palladio and Sansovino gave designs for this bridge. That by the first consisted of three arches, as may be seen in his works; but the piers would have been extremely inconvenient in so narrow a piece of water, if not dangerous, in the night-time, to the gondolas and other small vessels that navigate it; on which account Antonio's very justly claimed the preference, nor can it be viewed without admiration in the twofold sense of beauty and usefulness.

The only place in Venice that can properly be called spacious, is that of St. Marco, well known by paintings and prints, and which was so named because the body of St. Mark was brought from Alexandria and buried there. In length it is nearly 900 feet, and 300 feet wide; and the public buildings by which it is inclosed are chiefly of marble, with an arcade all round, except the side which leads towards the lagunes, where the church of St. Mark stands, and which is completely detached from the three other sides of the quadrangle.

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This church was built, according to the city records, in the year 976, by the doge Pietro Orseolo, as a mausoleum for the body of St. Mark, and in the room of one which had been destroyed by fire. The architecture of it is a compound of the barbarous Gothic or Sarascenic, with many Grecian parts; and within it is excessively ornamented with historical subjects, in mosaics, fine marbles, sculpture of various descriptions, and rich altar-pieces. The columns used in this structure are of different marbles; they were brought from Athens, and other places in the east: but they are all in a corrupt taste, being a base and confused imitation of the Corinthian. The plan of the church forms an equal cross, like the Greek churches. Above the roof appear five domes of an ugly shape, with small lanterns on the top, which give light to the interior; but it is nevertheless exceedingly dark and gloomy. The façade contains five doors, and is inexpressibly rich and whimsical, consisting of arches which spring from a multitude of small marble columns: the spandrils of them, and other parts, are embellished with curious mosaics, figures, and other ornaments. The front finishes above with five scroll pediments, which come over other arches that retire a small distance from those below, forming thereby a gallery all round. The pediments are enriched with scroll-work, crockets, &c. crowned with statues, and between the pediments are small pinnacles containing the figures of saints. The large doors in the centre are of brass, with excellent workmanship.

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This style of architecture, which prevails more or less in Italy, seems to have arisen out of the corrupted mode of building introduced by the barbarians of various nations, with a mixture of the Grecian architecture in its fallen state, as exhibited in the churches and public edifices of the Holy Land. Greece in those days was not only frequently visited by Italians of all descriptions, either from impulses of religion or other motives, but we read of several of the public edifices in Italy having been designed and erected by Greek architects, who were in all probability encouraged to leave their own country with a view of improving, as it was then thought, the arts in another.

At a small distance, and nearly opposite the church, stands the famous square tower or campanile, said to be 330 feet high. It is built with brick, faced with marble in long narrow pannels, and near the top is an arcade on each side, forming a handsome gallery; above that is another gallery, and then it ends in a pyramidal form with the figure of an angel on the point. From the summit of this tower there is a delightful view of the city and all her islands; and here the famous Galileo made many of his astronomical observations. Within, is a staircase formed by inclined planes of brickwork between two walls, leaving a square well-hole in the centre for the use of the bells; and it is lighted by small windows one over the other. It appears that the foundation of this tower was laid in 888 in a morass, and that the superstructure was not finished till some centuries afterwards.

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It stands extremely upright to all appearance, and diminishes progressively from the bottom to the top.

The style of architecture prevailing in the Venetian palaces and public buildings, except the ancient ones, is much better than that which we see in the modern structures of Rome, and this may principally be attributed to the genius of Palladio, Sansovino, and Scamozzi. It may be sufficient to remark, by way of explaining the general character of these edifices, that their façades are mostly composed of different orders of stone or marble placed one above the other, each ornamenting the story to which it belongs, and handsome windows between, either with circular heads or enriched with architraves and caps: sometimes the lowest story forms a rusticated arcade or plinth to the whole: and although in many instances these columns, being rather small, appear to want a boldness of effect, yet one is not a little pleased to observe but few violations of the grammar of architecture in their application. I am nevertheless aware that this practice has by many been considered a dereliction from classical authority, because the Greeks were not accustomed to place one column over another; indeed they seldom had the least occasion to do it, as their houses were not built more than one story in height; but as columns were first invented to support the floor or roof of one story, there cannot surely be any thing inconsistent with true art or inimical to common sense, to put columns of a lighter description above them for the purpose of supporting the floor or roof of the second story, when such addition is absolutely

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necessary for the comforts of life: no contrivance can be more rational or agreeable to the fitness of things. The comparing of men with columns, and other arguments of a most flimsy nature, I have heard advanced against this practice. Every man of taste must admire the boldness, grandeur, and importance, of large and lofty columns in porticos and fronts of buildings; nor can it be denied that they may be made to occupy with great propriety several stories of windows at once, where the face of the building is preserved exactly similar and uniform, and where the extent of it is consistent with such an attempt, because we often perceive more than one range of windows to light basilicks, saloons, and great chambers: still I had much rather see two stories of columns, with all their parvity, judiciously disposed, than one alone, provided it be applied as we often observe it, and which may be exemplified in the front of the East-India House, in the city of London, where the same columns are permitted to occupy a rusticated story (commonly so called) as well as one with a plain face. Were this portico away, and an architect ordered to adorn the front with pilasters, would he not consider the rusticated story an appropriate substruction for them? Would he ever think of continuing his pilasters from bottom to top through two distinct separate stories, thereby rendering the rustic plinth an absurdity? On the contrary; had the whole been a plain face, and the present portico remaining, would he not very naturally make his pilasters the same height as the columns of the portico? and then the entablature

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would be entire all round the building in a grand and consistent manner, and in due proportion with the height of the elevation; whereas, now, the cornice (except to the portico) looks by far too heavy for its situation, because the eye only measures the distance from the top of the first story to the cornice of the second, as the space which ought to regulate its proportion.

Again; can any thing be more pleasing than the two orders in the front of the banqueting-house, the beauty of which most certainly results from the propriety of their application. Let us suppose for a while that a prominent portico were to be added to the lower story, in the centre where the three-quarter columns now come; what could be more adverse to judicious arrangement or harmony of composition, than to suffer the columns to run through the rusticated plinth down to the pavement of the street? Would not the artist, in that instance, either do away the substruction altogether, if it were possible, or else consider it as the inviolable line for the basis of the new portico?

These principles kept constantly in view, and faithfully practised, it really appears to me that no sound objection whatever can be urged against the use of column over column, as is the general custom at Venice, but that both they and the single one may be employed with equal success and advantage, as circumstances change and buildings vary in their forms and dimensions.

Situated on two small islands, nearly opposite the place of St. Marco, are the two famous

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churches, by Palladio, St. Georgio Maggiore and Il Redentore; but the designs of which I do not perceive in his works.

They are shewn to travellers as fine examples of plain and classical architecture; and although you have been accustomed to behold in others what you do not in these—a profusion of the richest marbles and ornaments, yet so sober, unaffected, and well-proportioned, are their fronts and interiors, that the man of pure taste will ever be disposed to look at them with increased pleasure and satisfaction, feeling them at the same time an agreeable relief from all that gaudiness and finery so prevalent in the churches and buildings of Italy, and which too often have nothing else to distinguish or recommend them.

The fronts of these churches are clothed with a kind of white marble, and have a very clean and delicate appearance. Their general character is so much alike, that they are almost one and the same thing. The façade of one consists of four composite, the other of four Corinthian, columns, resting upon pedestals with a pediment above. The columns are placed at such a distance from each other as to admit with great freedom and elegance the door in the centre, and the niches at the sides, which are adorned with statues. The pediment is crowned with three statues, and the capitals of the columns have plain leaves. On each side of the centre are half-pediments, leaning against it, which bear on Corinthian pilasters of a smaller description than the columns. These face the two aisles, as the four columns in the centre do the nave.

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The interiors are divided into three parts, by two rows of stone columns (I think Corinthian); the ceilings are groined with plain plastering, and over the centre of the cross are domes, which are handsome within, but without they unfortunately resemble those on the church of St. Marco, which it is evident Palladio has copied. Around the churches are Palladian windows which afford light to their interiors, and the whole is neatly elegant. At the side of each stands a small square tower for the bells.

The church of Il Redentore (or The Redeemer) was begun in the year 1576, immediately after a dreadful pestilence that had afflicted Venice. The senate made a vow to erect, as soon as the plague should cease, a temple for religious worship, as a token of their gratitude for its discontinuance; and this church stands as a monument of that engagement.

Another church close by, called St. Maria della Salute, was erected in the year 1631, after the designs of Longhena, for a similar purpose; and as the one was dedicated to the Redeemer, so was the other to the preservation of health. The plan of this building forms an octagon, but its exterior exhibits a corrupt broken style of architecture, surcharged with scroll ornaments in a heavy bad taste. The entrance side of the octagon is faced with four columns, supporting an entablature and pediment, which run up the whole height of the body of the edifice, although another side immediately adjoining is very improperly divided

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into two separate stories, consisting of four pilasters below and an attic above; on which account the outside of the superstructure is destitute of that correspondence, similitude, and reciprocal connection, without which there can be no unity nor harmony of design.

The arsenal, or what we term in this country the dock-yard, is very extensive for a small state, and forms a little island of itself, surrounded by a substantial and lofty wall, with towers at certain distances in which sentinels keep watch night and day. In the various branches of artificers' works carried on in this arsenal, I was informed 2000 men are sometimes employed. The most curious sight to be seen here are the old galleys which the Venetians and Turks used in their naval engagements: they are still sufficiently perfect to shew precisely what they were. Under an old roof is also the Bucentoro, the barge in which the doge wedded the Adriatic. It is supposed to be so called from a corruption of the word Ducentorum, which signifies that it was built to carry 200 men. This vessel is of a square form, with a flat bottom, and the men who rowed it sat under deck, twenty-six on each side. In length it is 100 feet, and twenty-one feet in width, loaded with gilt ornaments, statues, and various other sculpture. The deck was converted into a noble hall for the company who attended the doge o npublic days, and furnished with seats for their accommodation. A canopy was also stretched over the barge to defend them from the heat of the sun.

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The seat for the doge himself appears at the stern raised up in the shape of a throne: but this state-galley is now going very fast to ruin.

This annual ceremony, formerly observed by the doge, derived its origin from a naval battle between the Venetians and the Turks, at the time when pope Alexander III. had been driven from Italy to Venice by the incursions of Barbarossa, the Algerine, assisted by the grand-seignor.

After the doge Ziani had returned victor on this occasion, among many other privileges then conceded to him, the pope also gave to him a ring, saying, "Receive this, O Ziani! with which you and your successors shall every year marry the sea, to the end that posterity may know you acquired the dominion of her by right of war, and therefore the sea shall be henceforth under your government as the wife is under the husband's."

In large sheds are preserved two fine frigates, which were spoiled by the French when they took possession of this republic. They were standing on the stocks nearly finished; and among other mischievous acts and depredations, the French soldiers removed the supports from the head and stern parts of these vessels, leaving those in the middle, by which means their backs were broken, as it is termed by shipwrights. I suppose they would be worth, in this country, 30,000*l.* each, when completed.

There are several theatres at Venice; but as in their general form and character they are much the same, I will not trouble the reader with an account of more than one, which particularly

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struck me from its shape; that is to say, it is contracted so much across the stage, that it appears almost like a neck to the body of the house: and although I think this theatre much larger than ours in Drury-lane, the voices of the actors are as distinctly heard at its extremity as if they were speaking through a trumpet: this I presume is to be attributed to the sound being compressed in a smaller compass than it is in those theatres where the stage is so much wider in proportion to the extent of the interior.

In one of the churches which belongs to the Jesuits, are some very curious effects produced by marble. In the first place, the pulpit consists of a sort of flowered marble; and on each side of it are representations of curtains in marble of the same description, hanging in festoons from a marble canopy, which really look like linen. Also the wide steps leading up to the great altar are of marble, and so ingeniously worked as to resemble a carpet with all its folds and wrinkles, which positively deceive the spectator till he almost begins to tread on it. Also the walls of the church are lined with the same kind of marble, which makes the interior, on the first view, appear as if it were all hung with a delicate chintz linen, producing thereby a very pleasing deception.

The works of Titian, Tintoretto, Paolo Veronese, and other great masters of the Venetian school, abound in the churches, palaces, and public buildings; and in the church called I Frari is the sepulchre of Titian, in which his bones were deposited in the year 1576. He died of the

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plague at the advanced age of ninety-nine years; and over him is the following inscription:

Qui giace il gran Titiano di Vercelli,
Emulator de' Zeusi, e de gli Apelli.

At Venice there is neither a horse, an ox, nor an ass, to be seen from one end of the city to the other; nor any carriage whatever, beside boats: and, among other evils, the inhabitants have no fresh water, except what is brought from inland places, and the river Brenta, which they preserve in large cisterns and reservoirs, as at Calais.

From Venice I went to Padua (about thirty miles); and the readiest manner of performing this voyage, is to take a place in the boat which carries goods, letters, and passengers, to and fro twice every week. The boat is drawn by a horse up the river Brenta, which runs from the country, and disgorges itself into the Adriatic, near Malamocca. Variety of villas are delightfully situated on its banks, belonging to the Venetian nobility and citizens; but the greater part of them are nothing more than white plastered buildings, without much attempt at architecture, surrounded by pleasure-grounds. The nobility and citizens go backwards and forwards to these summer retreats in barges kept for that purpose, which may be compared (only much smaller) with those belonging to some of the city companies of London.

The old part of the city of Padua is badly built. The streets are extremely narrow, and the houses stand on arcades like those at Bologna, which

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make the lower stories very melancholy and confined. In some parts of the city, particularly in the squares and other large open places, grass is growing between the stones, which has a desolate appearance.

Appertaining to the palace of Justice, is an immense ancient hall, 300 feet in length and 100 feet in width, or thereabout; but as it is on the first floor of the palace it seems to have been pinched in height, except in the centre part, and that is owing to the high-ridged roof which covers the building: also the walls which the rafters rest on being very low, the hall has too much the character of a barn to be grand. But what the inhabitants so much boast is, that this stupendous roof has no tye-beams; nevertheless, I perceived about half-way up the rafters some iron rods running across at certain distances to bind the timbers together, yet even they are said to have been added latterly. The walls are extremely thick, and it is pretty evident they were designed for the purpose of resisting unusual pressure. The tyebeams were omitted, I am inclined to think, not with a view of displaying the ingenuity of the architect; for had they been introduced they would have come down so low as to be very unsightly in a chamber of this description: and, on the other hand, the vast expense of carrying up the walls to such a level as would have made the height under the tyebeams proportionate with the other dimensions of the hall, was in all probability too serious to be complied with.

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The church of St. Antonio stands in a spacious area, and was built in the thirteenth century, by Nicola Pisano. It is in a bad Gothic style of architecture. The plan is divided into a nave and two aisles by clustered columns, and lighted within by six cupolas—two over the nave, and two over each of the aisles. The interior consists of various marbles, and contains many superb altars, paintings, statues, and bass-reliefs. The chapel of the saint is extremely loaded with bass-reliefs, representing the remarkable actions and miracles of his life, combined with other ornaments.

Before this church stands an equestrian bronze statue of a Venetian general, said to be the work of Donatello.

Another church worthy of remark, called St. Giustina, is of Grecian architecture, and supposed to be from the design of Palladio. The façade remains in an unfinished state; but within, it is simply elegant, resembling the churches at Venice. The choir displays some excellent sculpture in nut-wood, representing subjects from the Old and New Testament; and the interior is lighted by seven cupolas, three over the nave and two over each of the aisles. The painting at the great altar, by Paul Veronese, expressing the martyrdom of the saint, is reckoned a chef-d'œuvre of that master. Appertaining to this church are a monastery and an extensive library, containing some scarce and valuable books.

The university is also generally understood to be from the design of Palladio. On the plan it

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forms a square. The outside is no better than a bare wall with plain windows; but the quadrangle is adorned with two orders of architecture, namely, the Doric and Ionic, one over the other, making thereby two open galleries all round the court-yard, which communicate to the different chambers, the anatomical theatre, the museum of natural history, and other halls and apartments.

Leaving unnoticed a few other objects in this city of a secondary nature, I will now speak of Vicenza, which is about sixteen English miles from Padua.

The road to this city is across a fertile plain well watered by small rivers and canals; and in the fields, by the wayside, orchards of mulberry-trees abound. They are planted from time to time to afford leaves for the silk-worms; silk being one of the staple commodities of this part of Italy. Two or three miles before arriving at Vicenza, you will perceive, both on the right and left of the road, a few of the villas erected by Palladio; the designs of them are to be found in his works.

Vicenza is situated on the banks of the Bacchiglione, a small river which connects itself with the Brenta; and it may truly be distinguished as the Italian modern school for fine architecture, chiefly owing to the many excellent designs of Palladio and Scamozzi, who were both born here. In short, the works of these two celebrated men stamp on this city an incontestible pre-eminence in this respect over every other in Italy; nor should we ever forget how much is due to their memory and labours: first, for preserving their minds

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uncontaminated by the corrupt and barbarous examples that then so abundantly prevailed in this part of the world; and, secondly, for selecting out of a heap of rubbish the few scraps of ancient architecture most worthy of imitation that were to be found at Rome, and by which they were qualified to form those models and edifices that now remain as examples to improve the taste of others, and reflect so much real credit upon their own genius, talents, and understanding. The general manner in which these palaces and public buildings are erected, is similar to that at Venice; that is, with order over order, decorating the story to which they belong: sometimes the elevation consists of a rustic basement or arcade, with a story above adorned by one of the orders and crowned with an attic; and in other cases the columns and pilasters, resting only on a low plinth or substruction, occupy two stories at once, on which account they are more grand. Between them are placed bold and well-proportioned windows enriched with architraves and caps, like those at the banqueting-house, Whitehall. The walls usually consist of bricks stuccoed on the outside; and very often even the columns that form colonnades and porticos are made only of brick stuccoed on the surface in imitation of stone, and which is extremely durable in this mild climate: added to that, so much plain elegance and simplicity preside in the elevations of these structures, that I do not believe there is in any one instance either a column or a pilaster with a fluted shaft in an exterior situation within the boundary of the

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whole city, notwithstanding many are represented to be fluted in Palladio's books of architecture. Other ornaments are again sparingly and judiciously used, particularly statues; and therefore they may be said here to form a pleasing contrast with those which are the great evil at Rome, where the churches and public buildings are so profusely loaded with figures of saints and angels, that when at a distance from them they appear more like a throng of people standing on the house-top to behold some public spectacle, than as decorative appendages to enhance the beauty of the architecture.

Among other buildings not to be found in Palladio's four books published at Venice, is the Olympic theatre, which is undoubtedly one of his designs, although he did not live to see it accomplished, having died in August 1580, a few months after its commencement.

Upon the death of Andrea Palladio, his son was elected by the Olympic academy to finish what his father had only begun; as may be proved by the following memorandum registered among other decrees of the academy:

" Desideró l'academia che con maggior diligenza " s'attendesse alla fabriea e fu eletto Messer Scilla " Palladio, figlio di Andrea, con scudi d'oro 3 al " mese essendo uomo perdiligentissimo." *

This academy had its origin in 1555, being one of the first in Italy; and the theatre in question

* A scudi d'oro is about 4*s*. 6*d*. English; so that Scilla Palladio only had 13*s*. 6*d*. per month for surveying this building.

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was built for the several purposes of literary exercises in public, but is now seldom used except for concerts.

The elevation is little more than a bare wall, nearly encompassed by houses; but the interior resembles the theatres of the ancients, only with this difference, that they formed on the plan half a circle, and this half an oval longitudinally divided, intended thereby better to occupy the ground, which was ninety-six feet long by forty feet wide, or thereabout. The stage, or proscenium, with the space behind it for the scenes, form rectangles, as is usual; and in many other respects it accords with the description given of these structures by Vitruvius. The circular seats or steps are thirteen in number, made of wood, painted in imitation of stone, and are supported underneath by timber framing. On the top of the highest seat stands a beautiful unbroken peristyle, or circular colonnade, with Corinthian columns of composition resembling white marble; and over the entablature is a balustrade, forming a handsome gallery, crowned with statues. Behind the colonnade are two corridores, one on each side; but immediately in the centre it nearly touches the external wall, which could not be extended farther out, because it abutts on a public road: and in order to do away the awkward union of a circular with a straight line, Palladio has very ingeniously placed a circular wall behind the ten centre columns with niches between, adorned with statues; then leaving the two open corridores before mentioned—to which the spectators ascend by staircases in the angles, and from which they

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descend to their several places—he has repeated the same contrivance of the wall behind the columns on the right and left sides of the theatre, by which means he has concealed the deformity of sharp angles, and you are thereby induced to suppose there is a handsome corridore all round behind the colonnade, as was the case in the theatres of the Romans.

The gallery over the circular colonnade rises very near the ceiling; and in the external wall behind are square windows, which afford both light and air to the inside of the theatre.

The screen which divides the stage from the scenes is faced by two stories of Corinthian columns, with ornamental niches between, containing statues of different sorts; and above them is an attic with pannels of bass-reliefs, representing the efforts of Hercules. It is said this part of the theatre is of a later date, and was designed by some other architect; be that as it may, it is certainly much inferior in point of simple beauty and elegance to the other parts, which are the acknowledged designs of Palladio. The entablatures are full of breaks, the columns and pilasters are crowded together, and the whole is too much surcharged with statues and other ornaments. In the centre of this screen is a lofty archway, and at a little distance on each side of it is a square wide doorway; through these three apertures the perspective scenery, which is fixed and painted on wood, is presented to the eye in a diverging direction, representing streets, buildings, &c. On each side of the stage is another door, which leads to various

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contiguous apartments for the accommodation of those who reside here to take care of the theatre.

The statues which decorate this interior are of composition, intended as an imitation of statuary marble; and they are really so well done, that when the present king of Denmark visited this theatre he could not be persuaded that the statues were not of marble, but in order to satisfy himself he cut several notches in one of them which stands near the floor of the stage, and which bears to this day the marks of his incredulity. I learned this anecdote by enquiring how the statue became mutilated.

Another building not in Palladio's works, although an undoubted design of his, is the prefect's palace. In the back elevation is the following inscription:

"*Andrea Palladio, Architecto.*"

The façade consists of four composite columns supporting an entablature, above which is an attic. Between the columns in the lower story are three well-proportioned arches; and over them, in the second story, are three windows with balustrade balconies: on each side of the windows are military ornaments, such as drums, shields, spears, &c. The windows run up into the architrave of the entablature, which has been condemned as a solecism in the true principles of architecture; but, by way of extenuation, we are told this building was superintended by another person when Palladio was at Rome. The back front is a much inferior de-

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sign to the principal elevation; and by the manner in which some of the stonework is left, it appears as if the edifice was to have been continued longer.

The triumphal arch at the foot of Mount Berico is also supposed by some to have been designed by Palladio, although the inscription denotes it to have been erected fifteen years after his death: at all events, it reflects no discredit on the taste of the person who composed it. In length it is thirty-six feet, nearly the same in height, and ten feet deep. The façade may be said to consist of four half-columns of the Corinthian order, placed on pedestals, and bearing an entablature which is broken round them; over that is an attic with four dwarf pilasters, and in the centre pannel is the following inscription:

DEI PARÆ VIRGINI BERICÆ MONTIS
IACOBVS BRACADENO AMBROS. F. PRÆF.
RELIGIONIS ET URBIS AMANTISS: D.
MDXCV.

Over this inscription a lion is represented holding a book open with his paw; and on the two end dwarf pilasters are statues. The two intermediate columns are seven diameters apart, which admits of a handsome archway in the centre, and through which people pass up a flight of steps to the church on the top of the mount: the columns at the angles are about three diameters from those between, and the lateral spaces are left plain. On the architrave of the arch appear two recumbent

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angels, which seems to indicate that it was built merely as an ornament to the church to which it leads.

There is also a difference of opinion respecting who was the architect to the Trissini palace (so named from the owner); but it is generally supposed, owing to its beauty and simple elegance, to be the result of Palladio's genius, although there is no appearance of it in his books of architecture. In length it is nearly 100 feet, and two stories in height. The lower one consists of an arcade finely proportioned, containing five arches. In the second story are five elegant windows, with architraves and pediment caps. The piers are adorned with double Corinthian pilasters on pedestals, bearing an appropriate entablature, without a single break from one end of the building to the other. Under the centre arch is the principal entrance; and under the other four arches are square windows, with architraves, which light part of the lower story. In the piers of the arches are small square sinkings; and over them, in the spandrils, are circular recesses, containing a variety of busts. Whoever was the composer of this façade, it struck me, taken altogether, to be one of the most beautiful and unaffected designs in the whole city. But as I never yet met with any thing perfect, so I think the pedestals of the pilasters would have been better omitted, because the lofty substruction or arcade, which comes immediately below, renders them entirely useless, and on that account they may be justly censured as a pollution of the pure simplicity of ancient Greek taste, which never

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allowed parts in the formation of an edifice that either were not or did not seem necessary and beneficial to the design in some way or other. Indeed, there are few instances in which pedestals can be admitted in the façade of a building without injury to the beauty of the composition: one of them is where there is no plinth or substruction, as in the triumphal arches at Rome; and here, by the pedestals standing on the very ground itself, they seem very judiciously and scientifically placed as a basement to the columns. Also Michael Angelo has observed the same principle in the side buildings on the capitol, which have no substructions, and the fronts of which are adorned with pilasters: but in the senators' house, on another side of the quadrangle, he has with equal judgment and discrimination used the pilasters, which stand on a high rusticated basement without pedestals. Again, when they are placed as footings to the columns of an upper story, with columns immediately underneath—as may be perceived in nearly all the modern churches at Rome—then the evil of the misapplication becomes aggravated and more mischievous than in the other case, because the shafts of the lower columns appear considerably smaller than the pedestals of the upper which they are supposed to support; thus, if I were permitted to compare animate with inanimate objects, I should not hesitate to say that such a combination is in reality no less inconsistent and unreasonable than that of placing the head of a giant on the shoulders of a dwarf. It may on the other hand be observed, that the Ro-

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mans frequently used pedestals in the upper part of their edifices, particularly in their amphitheatres; yet I believe the idea never entered into the mind of any man conversant with the true elements of Greek architecture, that the Coliseum at Rome, or the amphitheatres of Verona and Neims (however good in their outline and general proportions, and much as they may have excited awe and astonishment by their magnitude, materials, and workmanship), should ever be looked up to as affording specimens of fine architecture, in regard to the parts of which they are composed: indeed the last two amphitheatres are no better in this respect than stupendous piles of massive stonework. Pursuing the subject a little closer, it cannot be denied that even the great Stewart himself, who after living for years in the lap of Greece, with objects around him most kindred and congenial with his pursuits, has so far forgotten the wholesome precepts of his school, and the fine examples he has transmitted us from that classic soil, as to have introduced columns on pedestals over a substantial substruction in the front of a house in St. James's-square; and although I contemplate the talents and services of this man with a respect bordering on religious veneration, still I hope that the perspicacity of my mind will never be so completely blinded by the fame of any individual whatever, as not to be able to discover the errors from the perfections of his works. Nor do I believe that any impartial judge would ever venture to say that square-headed windows, when placed in cir-

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cular recesses, should run higher up than the springing of the arches, because Stewart, from motives of internal convenience, has been hardy enough to leave such a precedent behind him in the same building.

In a large open place called Campo Marzio stands a triumphal arch of rustic stonework: in length it is nearly fifty feet. The façade consists of four three-quarter columns of the Doric order, with rusticated shafts, bearing an entablature broken round the columns. The true ancient method of using the triglyphs in the frieze has not been observed here. Over each column a triglyph is certainly placed, but then there is but one between them, which leaves the space of the metopes extremely wide; and the mutules are omitted altogether under the corona. Between the two centre columns is a noble archway, about twelve feet wide, and twice as much in height. On each side of this archway appears a square doorway between the columns, with an aperture of similar shape over it. The lower part of this arch is in a good style of architecture, but the upper part (I mean that which is above the entablature, consisting of an ugly scroll pediment like clock-work, with two small obelisks, one at each end) is very inferior indeed in point of composition; and the same may be said to be the bane of the architecture of some of the fine fountains in Rome.

In the pannel over the centre arch is the following inscription:

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PETRVS PAULVS BATTALIA
PREF. VICENTIÆ CAMPO
MARTIS VETVSTISSIMO AD
VRBIS SPLENDORVM EX EXI-
MY INCIVES A MORIS PERF-
ECTVM MONIMENTVM POS:
ANNO. M.D.CVIII.

The frieze, architrave, plinths of the columns, and the archivolt, are totally plain, which afford an agreeable relief to the rustic-work of the other parts of the arch. Some have attributed this design to Palladio (who had been dead twenty-eight years before its erection), and others to Scamozzi; and if we leave out of the question the objections above mentioned, it would certainly do no dishonour to either.

Several villas without the walls of the city, beside those we find in Palladio's works, are still conjectured to be from his designs; but as there is no authentic account of them, the name of the architect must ever remain in doubt. At all events, if they were not immediately by him, they may fairly be said to have proceeded in an indirect manner from his genius and comprehension. Nor does it argue any want of talents in an artist, when, with a nicely discriminating mind, he selects the best ideas from renowned men who have preceded him, and converts them to his own practical use and advantage. All the invention that can possibly take place in architecture, amounts to little more than a few fanciful alterations in old-established forms and confirmed

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methods. Every modern portico in Europe most probably derived its origin from that of the Pantheon; thus, whether four, six, or more columns be employed to support an entablature and a pediment, it makes scarcely any difference in the general figure; and if an artist has acquired the mere knowledge of the various orders of architecture, there can surely be no great invention in applying either the one or the other. He who aims at absolute novelty ought to be a heaven-born genius; for if he should not associate with it an uncommon degree of excellence, he will have the mortification to experience that his works have only excited the ridicule and contempt of the judicious. Painting and sculpture, being more intimately connected with the animal world, admit of a much greater fertility of invention, in regard to disposition, than an art which has only to do with the application of dead matter: yet even in regard to the first of these, it has been observed, that when Raphael was at the head of his profession, so far was he from aiming at what the vulgar call novelty, that he often composed a whole picture from an individual model. The change of attitudes, opposition in form, and difference of character and expression, were certainly dictated by his own prolific mind and feelings; at the same time they were only so many accidental alterations from a single figure, under the impulses of opposite passions. By this restraint of judgment and strict adherence to the truth of nature, he has left behind him compositions, rather than inventions, that have immortalised his name, and will as long as

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they last be preferred by artists of sterling sense and unsophisticated ideas, as examples infinitely more deserving their study and imitation than all the wild new-fangled and licentious productions which proceed from a diseased and vehement thirst of creating, without end, new objects and new forms. And notwithstanding in the gratification of such a passion nature becomes outraged, all true drawing set at defiance, and the laws of order subverted, yet, painful to reflect! the unthinking multitude are ever prone to regard these spurious and distorted works, because they are unlike every thing else, as the spotless and legitimate offspring of a sublime, intrinsic, and unparagoned genius. When spurning at novelty, I do not mean that which only appears so to those whose profession, habits, and situation in life, have never led them in the slightest degree to the study of the liberal arts; and which, in reality, is so far from being the description of novelty I have alluded to, that it is nothing less than an unexpected and joyful revival of ancient objects and primeval principles, after having been immured for ages in the womb of oblivion unheeded by man, but at length, either owing to extraordinary sagacity, abstracted study, or foreign researches, they have been accidentally discovered, and reanimated, as it were, into a new and modern existence from the mouldering sepulchre of antiquity, in full possession of all those excellent properties and attributes which stamped them with inestimable value in the day of their origin, and which can never admit of vicissitude or change, either from

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caprice or other motives, without material detriment to that specific system of which they may be said to form essential and concomitant parts.

Further, we are told that the Venus de' Medici is only a compound of the most beautiful parts and members separately selected from a variety of the most beautiful women, for the purpose of uniting them together in a single statue, so as to produce a perfect whole; and therefore it is, that in this figure we have the satisfaction and pleasure of beholding such matchless form, elegance, and proportion, as were never assembled by nature in the person of any individual female whatever. The same method of selection for similar ends may very successfully be resorted to in the composition of architecture of every description, which would open a broad and sure avenue to fame, and operate as a much stronger evidence of the judgment and taste of the designer than could possibly be derived from a thousand flimsy, whimsical, and incoherent inventions, whose only merits consist in not being sanctioned by any approved model or admired archetype in any of the principles by which they are regulated. Thus Mr. Dallaway, in his Observations on English Architecture, informs us, that a French critic in Gothic architecture used to say, that if he had to compose a church on the best principles of that style of building, he would select the portal and western front of Rheims, the nave of Amiens, the choir of Beauvais, and the spires of Chartres; hoping, from a conjunction of so many excellences, to acquire universal approbation. From analogous

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principles, had he been employed to design a church or temple in the Grecian style of architecture, so as to conform with the religious ideas of people on the continent, he might perhaps have adopted, with equal success and advantage, the plan of St. Genevieve at Paris, the nave and interior dome of St. Peter's at Rome, the outside of the cupola of St. Paul's, London, and the portico of the Pantheon of Agrippa; increasing or diminishing their several dimensions as might be found necessary for the harmony and consistency of the aggregate composition, but scrupulously adhering to the relative proportions of each of the distinct parts. But here let it be remembered, that there must be a perfect unity and concordance in the characters of the buildings from which the selection is made, whether they be of the Gothic, Grecian, or any other, class of architecture.

The house in which Palladio is said to have resided is still remaining: it is in front about twenty-five feet in length, and three stories in height. In the centre of the lower story are two Ionic columns bearing an entablature; immediately above them are two Corinthian pilasters with their entablature; over them are two small square windows, and then the building finishes with a cornice. Between the Ionic columns below is a handsome archway, on each side of which is a doorway; and above them, in the first story, are windows to light the apartments. What is very extraordinary in this elevation is, that both the Ionic and Corinthian orders have the Tuscan base; which, as I have before observed, is the case with

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the Corinthian order of the Coliseum. Small parts being irregular in so immense an edifice are not perhaps of any consequence comparatively, because a man may look at the Coliseum from morning till night and not perceive these defects; but in small buildings, such as dwelling-houses and villas, where the members of them are presented so much nearer to the eye, it most assuredly ought ever to be considered a gross violation in architecture to put the Tuscan base to a Corinthian column or pilaster, as done in this instance by Palladio: and even in the Coliseum, where, from its combined and elevated situation, the base of a column appears no more than a speck, still such misapplications are far from being justifiable, although they have not in reality any pernicious tendency to destroy the general effect.

Nearly all the other edifices at Vicenza worthy of remark, except a few by Scamozzi, are to be seen in the works of Palladio; which, when compared with the elevations of the buildings themselves, will be found to differ in a few trifling particulars. Sometimes the bases of the pedestals of the orders which stand on rustic basements are omitted in the execution, as well as the festoons, under the entablature, that hang between the capitals of the columns. In the palace of the Count Barbarano are pannels, with bass-reliefs, over the lower windows, which seem to weaken the arches; the frieze of the lower entablature is not inflated, and the windows do not diminish upwards as they are represented in the designs; besides which, there are ornaments in the friezes of both entablatures:

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similar immaterial deviations in other structures might be adduced.

In the beautiful villa called the Rotunda (though of a square shape without), which stands about half a mile out of the city, are also some variations; particularly in the form of the roof, on which appears a small lantern to light the circular saloon in the centre; but the slopes up to it have more the appearance of oblique steps than a dome, like that shewn in the second book of Palladio. Also the two extreme columns of the four porticos are in the real building detached from the walls of the loggie, and the windows on each side are ornamented with caps and architraves, which is not the case in the designs. This villa is built with brick, handsomely stuccoed on the outside in imitation of stone, and is so placed on the ground that its four right angles mark the cardinal points; being on that account, as they say on the spot, more capable of resisting the strong winds which occasionally blow from those quarters of the globe.

In many of the palaces and villas the end-windows are placed very near the quoins, and the intermediate piers are thereby left extremely wide. This blemish first arose from the absurd custom of placing the chimneys between the windows in the external walls of their houses.

The general manner of finishing the interiors of their palaces, houses, and villas, is as follows:— The joists of the floors, instead of being plastered over, as they are in this country, are generally left exposed to the eye; but they are planed, and

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sometimes moulded underneath for the sake of ornament. The floors are of composition, like those at Venice; or of plaster fancifully painted to imitate wood or marble; and upon some occasions they consist of real marble* of different kinds. The doors are of walnut-tree or other wood of the country, often hung in marble doorcases; and the sashes of the windows open as they do in France. The walls are stuccoed, and painted in fresco with various ornaments, or embellished with hangings of different sorts. The chimney-pieces are of marble, very large and ponderous in their appearance, and adorned with sculpture of an inferior description.

The paintings in this city are not numerous, and some of them were executed by artists who were natives of the place.

On a lofty mountain two miles from the city is situated a church, to which persons go under a covered portico like that at Bologna; and from this eminence you have a commanding and pleasant view of the city and its environs.

From Vicenza to Verona is about twenty-five miles, with a good road all the way. In this short journey you pass several small rivers in barques, which run into the Adige. Verona is well fortified, and stands on the banks of the Adige, a hand-

* The Romans also often paved their houses with slabs of marble, and with parti-coloured mosaic; as may be proved by the remains of the small temples and houses at Pompeii, but the greater part of these pavements has been lately removed to the museum at Porticii, particularly what was most curious and valuable.

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some river which discharges itself into the Adriatic, and over which are four stone bridges that join the two parts of the city together; one of them, called Ponte del Castel Vecchio, is very ancient, and has three arches with a kind of Gothic battlements. The largest arch is one of the side-arches, 140 feet span, placed there I presume to suit the current, which tends strongly to this side of the river.

The principal gate of the city was built in the year 252, under the emperor Galienus, as shewn by the inscription on the frieze, and remains extremely perfect. It consists of two equal arches, about twelve feet wide each, for the accommodation of carriages that may be going contrary ways. Each arch is adorned with two fluted Corinthian columns supporting an entablature and pediment, and over them are two stories of arches adorned with pilasters and caps as windows, and the stories have small columns and pilasters against the piers; but the upper part is in a very bad taste, as may be proved by the prints of it. The modern style of architecture prevailing here, in the palaces and public buildings, may be said to resemble in some degree that at Venice; but frequently it is too much charged with ornaments, and the parts are too often badly and confusedly disposed. A great part of the fortifications, and the new gate of Paoli, are from the designs of Sanmicheli. Also the circular chapel belonging to the church of St. Bernardino—which is extremely rich, and intended as a mausoleum for one of the chief families at Verona—beside several modern edifices,

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were designed by the same master. The elevations of the public buildings and palaces are generally composed of a rusticated basement or arcade below, with windows therein; above, are three-quarter columns or pilasters, by way of ornament to the front, with handsome windows between them and over the entablature: they finish sometimes with a balustrade, or only with dripping eaves, as it may happen: the windows are either with circular heads like arches, or else embellished with architraves and caps resembling those at Vicenza.

But the most interesting object within the walls of this city is the Roman amphitheatre, in the form of an oval, whose great diameter is said to be 471 feet, and the smaller one 378 feet. Within its circumference are forty-six tiers of seats, one above the other, which are all entire, owing to the interior having been wholly reinstated by the inhabitants, and wherein plays and other diversions are performed during the summer months. This theatre, being now complete, the internal view of it is uncommonly grand. The elevation or outside consisted formerly of three stories of arcades (only a small part is remaining) of rusticated stone. Pilasters of the Tuscan order were placed against the piers of each story, except the uppermost, bearing a continued entablature; and the walls decrease in thickness in every story, by regular set-offs, so that seen sectionally they would appear of a pyramidal form. A commodious corridore used to run all round the lower and one-pair stories, communicating to the vomitoria, which led to the

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different seats; but as almost all the shell or outer part of the theatre is destroyed, there is only a small remnant of these corridores now to be seen.

Not far from this amphitheatre is a modern theatre, which has a projecting portico of six Ionic columns, standing within a quadrangle, surrounded by a Doric colonnade; under which is a variety of antiquities, medals, sculpture, inscriptions, bass-reliefs, and other curiosities. They were deposited here by the famous antiquary Maffei, and in some instances elucidate the habits and domestic manners of the ancient Romans.

The cathedral is an old Gothic structure; at the altar is a fine picture, attributed to Titian, representing the Assumption; and appertaining to the church is an extensive library.

In a garden belonging to one of the convents is a large square stone sarcophagus, which is shewn for the tomb of Romeo and Juliet.

From Verona to Milan the distance is about 112 English miles. In performing this journey I crossed many small rivers, which communicate with the Po. The road on each side abounds with mulberry-trees; but they were so much lopped by the French armies for fuel when they occupied this part of Italy, that the peasants, who formerly kept a vast multitude of silk-worms for spinning, have suffered a serious loss in their trade on this account.

Milan is well fortified, situated in a fertile plain; and, for the benefit of trade, the inhabitants have made various canals from the city into small rivers which connect with the Po. The architecture at

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Milan is of an inferior description, although the palaces and public buildings are very extensive, and even the private dwellings themselves are generally large on the plan. They are entered by a spacious archway in the front, as usual, and their walls consist chiefly of brick stuccoed on the surface, but they are built in a very ponderous and massive manner The windows and doors in their elevations have heavy stone architraves and caps like those at Rome, and if possible are altogether more remote from taste and elegance. The squares or piazze in the different parts of the city are small, and the streets upon the whole narrow and dismal.

The only piece of antiquity I remarked here, is before the modern octagonal church of St. Lorenzo. It consists of sixteen Corinthian fluted columns of marble bearing an unbroken entablature, and has the appearance of a square projecting colonnade without any covering, but is much dilapidated by time.

The cathedral stands in the centre of a large square or area. It is an immense Gothic structure, 449 feet long, 170 feet wide in the body, and 275 feet wide in the transept part. This edifice was begun in the year 1386, but it is not yet finished. On the plan it forms a cross, as is usual. The interior is clothed with white marble, and divided into five parts, namely, a nave and four aisles, which are separated from each other by lofty slender clustered columns of white marble, from their capitals the groined ceiling springs, which is composed of brick and stone, and laced with intersecting ribs at the angles and spandrils of the

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arches. Some part of the pavement is of marble, and other parts are of brick only. Within, it is lighted by narrow lancet-headed windows filled with painted glass, which are placed between a kind of projecting pilaster or buttress on the outside; and over them are smaller Gothic windows, which afford additional light to the interior. At the west end of the sacristy is a beautiful piece of sculpture the size of life, in white marble, representing the fleaing alive of St. Bartholomew; and on the right and left of the church are other pieces of sculpture of saints, &c.

The cupola* is octangular, crowned with a Go-

* When comparing the cupolas of St. Paul's and St. Peter's together, I omitted replying to some remarks, which I intended to do, made by Mr. Dallaway, in his Observations on English Architecture. He there says, foreigners have enquired, "Why is the inside surface of the cupola of St. Paul's made into an imperfect cone, which throws the pilasters out of their upright, and forces them to lean toward the centre?" Whether that part to which Mr. Dallaway alludes is a cone or not is very immaterial; but suppose that it had been a perfect cone, if Mr. Dallaway will take the trouble of only cursorily examining the whole section of this cupola or dome, he will readily perceive that the pilasters would then have been thrown more out of the perpendicular than they are even at present. No small part of the merit of Sir Christopher Wren, as a mathematician, consisted in his profound knowledge of statics and the conic sections; and it was not long before he discovered that the parabola is better calculated to resist great weights by the slightest means than any other figure. Now, had the wall against which these pilasters come been perfectly upright, the lateral pressure and impulse of the cupola would have been greatly increased, and in a place less capable of resistance. The method Sir Christopher has adopted, I consider one of the strongest proofs of his sound judgment both as a mathematician and a practical builder: every

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thic spire; said to have been built by Brunelleschi; and in the sides of it are quadrefoil and other windows that throw light to the centre of the cross underneath. The walls of this cathedral are of brick, incased on the outside as well as within with white marble; and the exterior altogether exhibits a very singular and fastidious kind of Gothic, adorned with pilasters or ornamental buttresses, which are richly pannelled and filled with statues (many as large as life) placed one above the other on sculptured corbels, and overhead are rich protruding canopies. Indeed the whole is so profusely ornamented, that it may be properly called a continued piece of shrine-work. Above the lower story,

part now inclines as to a centre, cordially supporting each other; and by that general position the enormous weight of the dome presses pyramidally, with little or no horizontal action, where there was every precaution taken to receive it, namely, on the solid piers underneath; which also derive additional aid and steadiness from the whole body of the edifice by which they are surrounded. The conical part above which bears the timber framing of the outer dome is also placed equally judicious, by being contrived to press on that part which is strengthened and fortified, not only by the superincumbent weight, but by the entablature and side-arches of the colonnade around the cylinder of the dome, and is thereby in less danger of stirring any part of the work than it would have been had it been placed higher or lower than it is. If the pilasters, by being out of the upright, are in an improper attitude, still, when they are viewed from below, as the defect is not perceivable, it is nevertheless of little or no consequence in regard to the general effect, and is amply compensated for by the wisdom displayed in the mode of construction. The cupola of St. Peter's consists entirely of stone, and does not stand so high above the body of the church by a vast deal as the cupola of St. Paul's, therefore I do not see how, in a practical sense, they can be compared together.

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in which are the long lancet-headed windows, are two other stories containing smaller Gothic windows: but each story being set back and distinctly borne by the different tiers of clustered columns in the interior, the lateral elevations retire in separate heights till they end with the sides of the great nave. On each of the upper buttresses rises a pinnacle (except those not yet finished) capped with a statue; and the battlements around the church are pointed like small pediments, luxuriantly enriched with delicate foliage, and minute ornaments of a capricious nature. But the manner in which the interior is finished is rather plain, very much resembling that of the church of Batalha in Portugal. The roof over the nave is flat without, paved with marble slabs, channelled, and so united together as to prevent any wet from getting in. This situation affords an extensive view of the surrounding country. The principal façade is composed of a centre, with two square towers one at each angle, which are also adorned with pannels, statues, canopies, &c. and crowned with pinnacles suitably decorated. Between these towers are five doors leading into the interior: the largest is in the centre; and they are separated from each other by a rich pilaster or buttress, as before described. Over these doors are windows with circular and pointed pediments: but what is most inexcusable in Pellegrini, the architect who designed this part of the cathedral, is, that they are all of Roman architecture; and by this neglect of that general actuating principle, by which every kind of composition ought to be regulated, the

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specific and distinguishing character of the edifice is sullied and confused, if not entirely destroyed. Granting that our own illustrious architect, Sir Christopher Wren, has been deservedly censured for making additions to the west end of the cathedral at Westminster in a style of Gothic, which in some degree jars with the original; what ought to be inflicted upon that artist who has not only failed in close characteristic imitation, but who had barbarism enough to mix together two opposite and discordant modes of architecture in so flagrant and gross a manner as to spoil the façade of one of the most magnificent and expensive structures on the continent? and which incoherency no man of common sense can view without anger and reprobation.

The subterraneous circular chapel of St. Carlo Borromeo, once archbishop of Milan, with a few relics and curiosities within the church, is pointed out as a gratification to the traveller.

Unless the actuating and governing principle just mentioned, which ought to preside over every branch of the arts, be thoroughly felt and understood, it would not be possible for any professor whatever to compose or assemble his ideas together upon such certain and fixed grounds as he ought. That like engenders like, is an old philosophical axiom; and in the same way, straight lines generate straight lines; and circular those which are circular, thereby producing that agreement and mutual compact in objects without which works of art would necessarily cease to please. For the same reason it is apparent, that the Romans invariably adopted circular arches and apertures in

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their rotund edifices, and in their square buildings rectangular ones. Again, the Gothic architecture, which probably originated from principles equally explicit and demonstrable as those which gave birth to the Greek or Roman method of construction, imperiously calls for another kind of arch, whose pointed and triangular shape is exclusively accordant, as well with the constituent parts and ornaments, as with the general spiral and pyramidal contour of the sacred fabrics to which it belongs. Subvert this doctrine for a moment, and change the circular arches of the Roman amphitheatres for square apertures; then all their commanding strength, varied members, and noble character, are sacrificed at once to a dull monotony of stiff forms and too frequent succession of parallel lines running in a horizontally curved, and consequently most feeble, direction all round the circumference. On the other hand, rectangular doors and windows are equally applicable and in perfect unison with the grave unassuming outline of the square, sedate, and solemn temples of the Greeks; and the sharp-pointed arch is no less happily selected as a leading feature to those structures, which, when viewed either in the aggregate, in detail, or taken sectionally, might, almost without an exception, be encompassed within the boundary of a triangle. But this governing power or actuating principle goes still further than merely prohibiting an assemblage of shapes and images which are in avowed enmity to each other. It extends to the very creation of such parts and proportions as may be confederated

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in the strictest bonds of amity; that is to say, if a building of any description of architecture whatever has an extended elevation, with a want of altitude, then the windows, doors, porticos, and every component part, should partake of that form; so on the contrary, if it be lofty and narrow, the very reverse ought to be the case, as is finely exemplified in the Gothic tower of St. Dunstan's in the East, designed by Sir Christopher Wren. These arguments apply even to the very ornaments, and may be multiplied almost *ad infinitum.*

Further, this thesis does not even admit of mingling ancient with modern works, except in a very limited and qualified manner, although they be both of the same denomination of architecture.

In several instances I have felt as much disgust on seeing a ponderous Doric portico copied from Greece or Pæstum (allowing it to be arrayed with all the classic dress, and distinguishing beauties, of the order) placed as an ornament against a modern flimsy brick building, as I should have experienced had the misapplication even consisted of a barbarous and savage compound of Egyptian, Chinese, and Gothic.

However grand and triumphant the Grecian Doric must always appear when it stands alone, unmixed with baser matter, constituting a temple devoted to the gods, where a general and equal massiveness predominates throughout in one perfect whole, awakening sublime emotions and stamping a deeper solemnity on the mind; it ought, nevertheless, to undergo a variety of retrenchments, and relax in a great degree from its harsh and bulky proportions, before it can be considered as a

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consistent or adscititious appendage to the façade of a modern building, which has no adequate ponderosity, no correspondent alliance, nor monumental gloom, to sanction such an union. As well might a sculptor, employed to reinstate a leg of the Apollo or the Antinous, amputate one from the Farnesian Hercules, and annex it to the body of either; or a painter describe the head of a dray-horse upon the neck of the fleet racer; thereby confounding the opponent corporal qualities of each species in the same animal: I really think, speaking with sobriety, that these last coalescences would not be more monstrous and unnatural in one way, than the impure conjunction of the first is obnoxious to the virgin chastity of refined art in the other.

The palace of the former dukes of Milan is now occupied by the French commandant. It is a plain white stuccoed building without, but the interior is handsomely fitted up, and contains a most stately hall for music, dancing, and other public occasions, whose plan forms a noble parallelogram, and the height of it is in proportion to its other dimensions. All round the room appears an elegant open gallery, supported by caryatides, which, as it were, spring out of the wall for that purpose, so that no space is lost below. The windows which light the interior are above the gallery; and the whole is elegantly finished for a chamber of this description.

In the refectory belonging to the church St. Maria delle Grazie, which is at a small distance from the city, appears the famous picture in fresco, of the Last Supper, by Leonardo da Vinci, well

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known by the engraving of it. It occupies in length one end of the room, and is painted about ten feet from the floor; but the lover of historical painting cannot refrain from sorrow when he observes the neglected and very imperfect condition in which this fine production is seen at this day.

The Ambrosian library, appertaining to the university, is said to contain nearly 40,000 books, with many valuable manuscripts; and twelve volumes of designs in geometry, architecture, mechanics, anatomy, &c. by Leonardo da Vinci. This library is open every day for public use. Adjoining are other apartments, containing paintings from eminent masters, beside a variety of casts from the best antique statues, for the benefit of the students in these arts, together with a cabinet of natural history, medals, and other antiquities; and contiguous to this institution is a botanic garden.

The great hospital—the lazaretto—(which forms an immense quadrangle, surrounded by small houses one story high, and a colonnade in front of them), and other public buildings, deserve some attention when on the spot.

The theatre is extremely magnificent, and it appeared to me much larger than ours in Drury-lane. It has six tiers of boxes in height, and part of the pit is commodiously fitted up with stuffed-back chairs. The fronts of the boxes are adorned with paintings, girandoles, and handsome curtains of silk; and the ceiling is painted with suitable subjects.

Before I quitted Milan I went a small distance from the city to hear the celebrated echo at Simonetta, which is really curious. The house

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where the echo is produced forms on the plan half a square, that is to say, there are two projecting wings at the extreme ends of the body of the building. In the inner side of one of them is a window, on the second floor, where persons are stationed to hear the echo, and which consequently looks against the inner side of the opposite wing. So voluble, distinct, and durable, is this echo, that it repeats exactly like the human voice itself; also on discharging a pistol, which is provided for the occasion by the man who has the care of the place, and by pricking upon a sheet of paper with a pin every repetition, they will be found to amount to sixty or seventy in number, at least. In the same proportion it recites every other noise which takes place in this direction. You are told at the house that the opposite wing was constructed with an intention of reverberating sound; but as there are various opinions on this subject, it may be difficult to determine which of them deserves most credit. It is however certain that there is no echo whatever in any other situation about the palace, neither within nor without, nor any arising from the disposition of the surrounding country; to all these points I paid careful attention, and made a variety of experiments.

The land in the neighbourhood of Milan is very productive, which may chiefly be attributed to the salutary effects of irrigation: indeed I was informed by the inhabitants, that some of their meadows yield five or six crops of grass in the year.

From Milan to Turin is ninety-three English miles, and during this journey you are compelled

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to cross several rivers in barques. The road in some places is very dangerous on account of robbers; and were they not well looked after by the government, it would be almost impossible to travel this way without a certainty of being plundered. Between the towns of Novara and Vercelli are grounds of rice situated in a fertile plain, which are irrigated as often as is necessary by canals. Before arriving at Turin appear two rivers, called Stura and Dora, which issuing from the summit of the Alps, descend in torrents, and discharge themselves into the Po. These rivers run on a bed of stone, which I was told serves for the pavement of the streets.

Turin, situated at the foot of the Alps, is reckoned the best fortified city in all Italy: some of the subterraneous works run out a great distance into the country, and are extremely dangerous to an approaching enemy. The streets are broad and handsome, and the houses are built in such a regular manner, by order of the government, that their elevations seem to make one immense building on each side of the street they stand in; somewhat similar, in this respect, to Portland-place.

The four principal streets diverge at right angles from a noble piazza or square, called St. Carlo, as from a centre. Although this uniform style of building has a grand appearance on the first view, it very soon tires the spectator, and affords but a momentary gratification to an eye which has been accustomed to expect more variety in a city. A very common mode of building here is to place the fronts of their houses on a continued arcade, so

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that you can walk in some streets a long way under shelter, if the weather be bad.

Many of the churches and public edifices were designed by two modern architects of the place, named Giuvara and Guarini; but I do not believe there is in the whole city one single building, either public or private, worthy of being described for purity and elegance of architecture; notwithstanding which, many of them are grand, extensive, and costly. They are generally composed of brick, stuccoed on the outside, and sometimes faced with stone and marble. The royal palace stands in a deserted and wretched condition, having been stripped of its choicest treasures by the French, when the king of Sardinia fled from the capital. In the great hall of the archives, fixed against the wall, over the chimney-piece, is the famous Isiac table, one of the remains of Egyptian antiquity; and in the different chambers of the palace are a few other works of art not altogether unworthy of notice.

The great theatre adjoins the royal palace; and is, without exception, the most superb edifice of the sort either in France or Italy. The plan of it resembles other Italian theatres, and it has six tiers or stories of boxes in height. The box set apart for the royal family is in the centre, as is usual, and very spacious: within, it is lined with glass, and adorned with an elegant canopy and appropriate hangings. The ceiling of the house itself is capitally painted with fabulous history. The boxes are supported by caryatides richly gilt, their fronts are embellished with paintings and

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other decorations of a fanciful description; and lighted by handsome girandoles, which on a gala night produce a dazzling and magnificent effect. The acting, dancing, &c. at this theatre appeared to me of a very inferior description.

The university, which is a stately edifice, contains an extensive library, many bass-reliefs, ancient inscriptions (chiefly found in the vicinity of Turin), and a cabinet of natural curiosities. In the environs are a variety of villas, one of which in particular is seated on a beautiful eminence, and was the favourite residence of the queen of Sardinia; it is called La Vigne de la Reine. Generally speaking, they are merely plain white plastered buildings, without much display of architectural merit; but their interiors are finished and adorned in a manner consonant with other buildings of the kind in Italy, and which I have more fully explained in another place.

Some of the houses which stand in the outer part of the city, near the fortifications, suffered very much on the approach of the French army when it first entered Italy. In their fronts are still a multitude of cannon balls half buried in the brickwork. The enemy having been at first refused admittance into the capital.

From Turin I proceeded to Norvalese, a paltry village at the foot of Mount Cenis, which is about forty miles. The road pursues nearly the same direction as the river Dora, and in different parts is some romantic scenery. Mount Cenis is said to be 6780 feet above the level of the sea. It was covered with a deep snow when I crossed it, and

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in this case (no carriage can go over it at any time) the best way is to hire a sledge with two mules. These animals being so much accustomed to pass and repass the Alps, are extremely sure-footed, and can climb up the steepest ascent with seeming ease. The sledge has two handles to it, like those of a plough; one man drives the mules and another guides the sledge, because it often happens that when the mules take a sharp turn in the narrow winding path up the mount, the guide behind is obliged to give the sledge a sudden cant round to avoid the intervening precipices. In many places the road is so narrow that there is not room for two mules to pass each other without difficulty, so that if you should accidentally meet a train of mules laden with merchandise (which was my case) coming a contrary way, you must contrive to place the sledge in a part a little wider than the rest, and wait there till they are all gone by. This circumstance sometimes detains travellers so long on the mountain, that in short days, unless they start pretty early in the morning from Susa, they may be benighted, which is very dangerous when the mountain is covered with snow: also whirlwinds often take place unexpectedly, and sweep away man and beast. Unless persons clothe themselves well, the excessive cold, as they rise higher and higher, would almost occasion suffocation; at all events, it is as much as human nature can endure in the winter months. The guides now and then strike their passengers on the back to prevent them from sleeping. One

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circumstance I could not help remarking in particular, which was, that as the clouds roll about much below the peak of the mountain, the mules coming over it in an opposite direction, sometimes appear as if they were really descending out of the clouds; and another was, that the mules following each other singly in a direct line, all stepped exactly in the same holes, which were nearly as deep as to the knee joint. When arriving at the summit, the mules are taken out of the sledge, being of no further use, and the guide places himself before on the same sledge, with two handles fastened to it in the front, by which he directs it, and then you begin to slide down the different slopes of the mountain on the snow: comparatively, you descend as swift as the wind; and it frequently appears as if the guide were going to launch the sledge into a precipice immediately before, but in an instant he turns it round with great dexterity, and takes another direction. In this zig-zag way, down sharp descents, you glide from the top to the bottom of the mount in about fifteen minutes, a space that would require some hours to ascend. At the bottom is the village of Lannebourg; which, after such excessive fatigue, and nearly frozen to death, the traveller is not sorry to see, although it is a wretched miserable place.

Leaving this village, I returned through France, the same way as I went, to England.

THE END.

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